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CATALOGUE OF

Impressionist and Modern Paintings, Drawings, and Sculpture

INCLUDING

- Le Printemps à Argenteuil* by CLAUDE MONET 1872
Sur la Route by PIERRE-AUGUSTE RENOIR 1872
Berthe Morisot by EDOUARD MANET 1872
Une Matinée de Juin by CAMILLE PISSARRO 1873
Faubourg de Paris by PAUL SIGNAC 1883
Chalands sur le Loing by ALFRED SISLEY 1884
La Maison du Pan Du by PAUL GAUGUIN 1890
Nature Morte aux Grenades by PIERRE-AUGUSTE RENOIR 1893
Danseuses by EDGAR DEGAS 1903
Cheval Gallophant, bronze, by EDGAR DEGAS
Jeune Femme Sortant du Lit by EDOUARD VUILLARD, *circa* 1905
Femme et deux Enfants by EDGAR DEGAS, *circa* 1905
Le Coquelicot by KEES VAN DONGEN *circa* 1906
Le Pot de Geraniums by ODILON REDON 1908-10
La Rue Norvins by MAURICE UTRILLO *circa* 1913-14
Portrait de Morgan Russell by AMEDEO MODIGLIANI 1918
Inspiration by EDVARD MUNCH 1914
Paysage Près de Giverny by PIERRE BONNARD *circa* 1924
Toilette de l'Air by YVES TANGUY 1937

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CATALOGUE OF

Impressionist and Modern

Paintings, Drawings, and Sculpture

Day of Sale

WEDNESDAY 31st MARCH 1965
at ELEVEN O'CLOCK precisely

Unless otherwise stated the medium is oil on canvas

PAINTINGS AND DRAWINGS

The Property of Mrs V. Watney

Mary Cassatt

I FEMME À LA VOILETTE
pastel, signed

21 $\frac{3}{4}$ in. by 17 $\frac{1}{2}$ in.
55.5 cm by 44.5 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Various Properties

Jean-François Raffaëlli

2 GRAND VASE DE FLEURS

oil and pastel on board, signed

28½ in. by 24 in.

72·5 cm by 61 cm

(See Illustration)





WEDNESDAY 31ST MARCH 1965

Constantin Guys

2a LA CAROSSE

pen and sepia ink and wash

6 $\frac{1}{4}$ in. by 8 in.
16 cm by 20.5 cm

(See Illustration)

Oscar Kokoschka

- 3 MÄDCHENBILDNIS
watercolour

26½ in. by 18½ in.
67 cm by 47 cm

Executed in Dresden, *circa* 1920.

Provenance: Paul Cassirer, Berlin.
Alfred Flechtheim, Berlin.

Exhibited: Groningen Museum, *De Ploeg*, 1925.

To be included in the forthcoming work on Kokoschka by J. P. Hodin.

(*See Illustration*)





The Property of Mr. Robert Streuber of New York City

Raoul Dufy

4

LA RÉGATE À HENLEY

gouache and watercolour, signed, inscribed and dated 1933

19 in. by 25 in.

48 cm by 63.5 cm

(See Illustration)

Various Properties

Edgar Degas

5 DANSEUSE AJUSTANT L'ÉPAULETTE DE SON
CORSAGE

*black, red and white chalk, stamped on the back 'Atelier Ed. Degas' and
numbered in blue crayon 1477-PH 934*

17 in. by 11½ in.

43 cm by 29 cm

Provenance: G. F. Pauli, Hamburg.

Exhibited: New York, Metropolitan Museum, *Edgar Degas*, April–October
1959.

(See Illustration)





Georges Braque

6 LE POÈTE

collage, ink and gouache, signed

7 in. by 20½ in.

18 cm by 52 cm

Executed in 1958.

It was subsequently made into a lithograph and used as the cover for the original edition of René Char's *Cinq Poésies en Hommage à George Braque*, Geneva, 1958.

See: Ponge et Mourlot, *Braque Lithographs*, 1963, no. 60, p. 113 (reproduced)

Sold with a certificate from the artist dated 1960.

(*See Illustration*)

Paul Klee

7 WINKELMOTIV

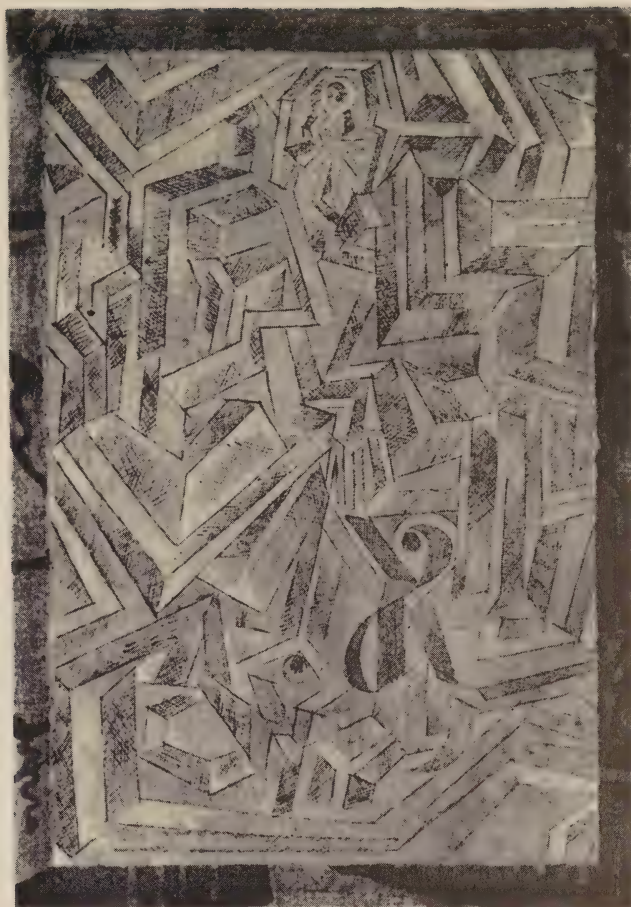
*pen and ink and watercolour, signed, signed and dated 1917 69, and inscribed
"Gottfried Galston Dank F. Musikalische Offenbarungen" on the mount*

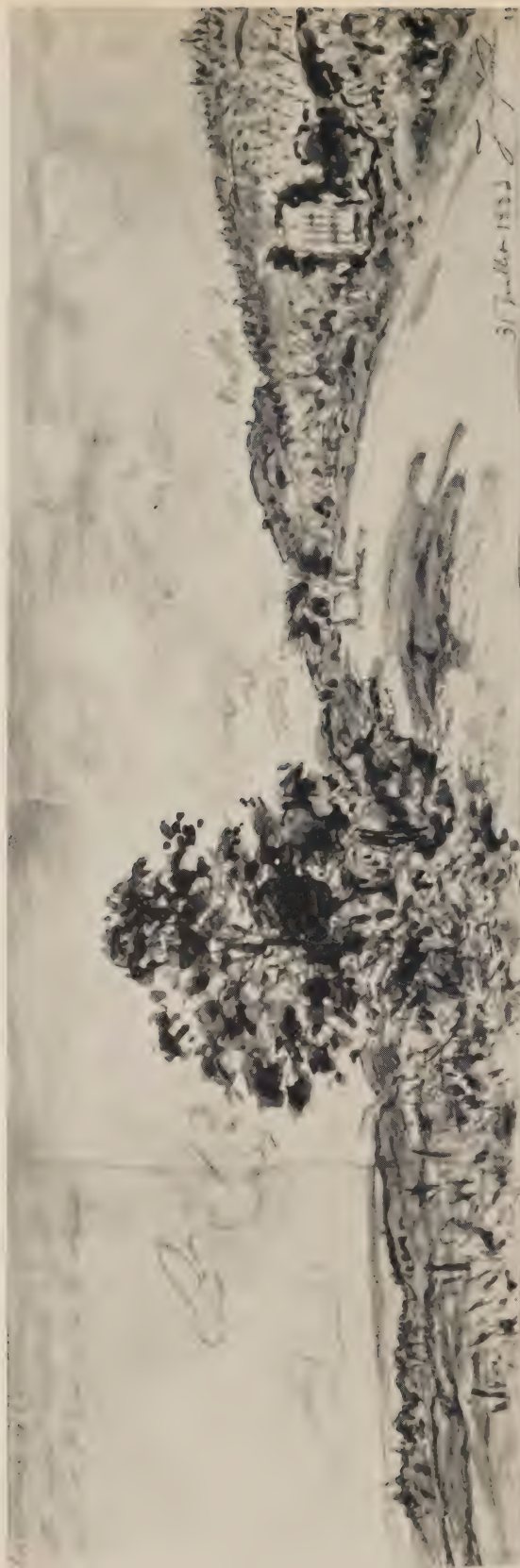
5¼ in. by 3½ in.
13.5 cm by 9 cm

Provenance: Given by the artist to Gottfried Galston, the pianist, who was a neighbour and friend of Klee in Munich.

Sold with a certificate from Paul-Klee Stiftung, Bern, dated
12 January 1965.

(*See Illustration*)





Johan Barthold Jongkind

8 LA CÔTE ST ANDRÉ, ISÈRE

watercolour on two leaves of a sketchbook, stamped with the mark of the Atelier

(Lugt 1401), inscribed and dated 31 Juillet 1883, recto

6½ in. by 19¼ in.

16.5 cm by 49 cm

LA CHAUMIÈRE

watercolour, stamped with the mark of the Atelier (Lugt 1401) and

dated 2 Juillet 83, verso

Provenance: Dr Victor Simon, Paris.

Exhibited: Paris, Galerie Guy Stein, *Exposition Jongkind*, November 1936,
no. 33.

Paris, Galerie Charpentier, *Un Siècle d'Aquarelle*, March 1942.

Paris, Galerie Jacques Dubourg, *J. B. Jongkind*, May–June 1942.

The Hague, Gemeente Museum, *Jongkind Exhibition*, 1948, no. 217.

Vienne, Isère, 150e Anniversaire de la Naissance de Hector Berlioz, *Exposition Jongkind*, June–August 1953.

Aix-en-Provence, Galerie Lucien Blanc *Exposition Jongkind–Boudin*, July–
August 1958, no. 12.

(See Illustration)

Vincent van Gogh

9 LE TISSERAND

watercolour, signed

11 $\frac{3}{4}$ in. by 17 in.
30 cm by 43 cm

Executed at Nuenen in February 1884.

In letter 355, written to his brother, Theo, in February 1884, Van Gogh says: "I am painting a loom of old, greenish, browned oak, in which the date 1730 is cut. Near that loom, in front of a little window which looks out on a green plot, there is a baby chair, and a baby sits in it, looking for hours at the shuttle flying to and fro. I have painted that thing exactly as it was in reality, the loom with the little weaver, the little window and the baby chair in the miserable little room with the loam floor."

Provenance: C. Mouwen, Jr., Breda (Sale, Fred. Muller, Amsterdam, 3rd May 1904, no. 30).

P. Versteegen, The Hague (Sale, A. Mak, Amsterdam, 27th October 1925, no. 122).

E. Alexandre, Paris.

A. Allaire, Crepy-en-Lannois, France.

Wilhelm Weinberg, Scarsdale, New York (Sold in these rooms 10th July 1957, lot no. 51).

Exhibited: Rotterdam, Art Gallery Oldenzeel, November–December 1904, no. 56.

Paris, Galerie Dru, June–July 1928.

New York, Wildenstein & Co., *Van Gogh*, March–April 1955, no. 93.

See: J. B. de la Faille, *L'Œuvre de Vincent van Gogh*, Paris and Brussels 1928, no. 1119.

Letters of Vincent van Gogh, nos. 355 and 357.

(*See Illustration*)





Narcisse Virgile Diaz de la Peña

- 10 GRAND BOUQUET DE FLEURS
signed

24 in. by 19 in.
61 cm by 48 cm

Eugène Boudin

- 11 BATEAUX DE PÊCHE SORTANT D'UN PORT
on panel, signed and dated '96

10 in. by 8 in.
25.5 cm by 20 cm

(See Illustration)

Jean-Baptiste-Camille Corot

12 MATINÉE BRUMEUSE DANS LES ARBRES

on paper laid down on canvas, stamped with the mark of the Vente Corot

(Lugt 461)

10 in. by 17 in.

25.5 cm by 43 cm

Painted *circa* 1840-5 during the artist's third visit to Italy.

Provenance: Bernheim-Jeune, Paris.

See: Alfred Robaut, *L'Œuvre de Corot*, H. Floury, Paris, 1905, vol. II, no. 551.

(See *Illustration*)





Pierre Bonnard

13 LE CABESTAN, BRETAGNE

on board, signed

14½ in. by 14¼ in.

37 cm by 36.5 cm

Painted in 1915.

Provenance: Simonson.

Bernheim-Jeune, Paris.

Georges Petit, Paris.

Rafaël Bullrich, Buenos Aires.

Exhibited: Buenos Aires, Galerie Witcomb, *Exposicion de Arte Frances*, June 1930, no. 9.

Buenos Aires, Museo Nacional des Bellas Artes, *Exposicion de Escuela Francesca, siglos XIX-XX*, no. 1.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Edgar Degas

- 14 TROIS DANSEUSES EN MAILLOT
charcoal drawing, stamped with the mark of the Vente Degas
(Lugt 658)

24 $\frac{3}{4}$ in. by 21 in.
63 cm by 53 cm

Provenance: 2ème Vente Degas, Paris, 11th–13th December 1918, no. 284.

(*See Illustration*)





WEDNESDAY 31ST MARCH 1965

Henri-Joseph Harpignies

15 VUE DE ROME
watercolour, signed

19 in. by 29 in.
48 cm by 74 cm

(See Illustration)

Camille Pissarro

16 BORDS DE RIVIÈRE

signed and dated 1871

10¼ in. by 15½ in.
26 cm by 39.5 cm

Provenance: Edgar Degas (Vente 26th–27th March 1918, no. 87).
Turitz, Sweden.

Exhibited: London, Galerie Goupil, July 1920.

See: L-R. Pissarro and L. Venturi, *Camille Pissarro – Son Art, Son Œuvre*,
Paris 1939, no. 124.

(See Illustration)



S. J. KOTTE, N.Y.

72 Claude Monet



The Property of Mrs Derek Fitzgerald

Claude Monet

17 LE PRINTEMPS À ARGENTEUIL

signed and dated '72

20 in. by 25 in.
51 cm by 63.5 cm

Provenance: Dr Henry C. Angel, Boston.

Boston Museum of Fine Arts.

Sale, American Art Association, New York, 7th April 1929, no. 88.

Exhibited: London, Wildenstein & Co., *The French Impressionists*, April–May 1963, no. 35.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Henri Fantin-Latour

18 COMPOTIER DE FRUITS

signed and dated 1857

12½ in. by 18 in.

32 cm by 46 cm

Provenance: A. Tooth, London.

Exhibited: London, Sotheby & Co., *The Burlington Magazine Exhibition*, 1940, no. 56.

(See Illustration)





Camille Pissarro

19 UNE MATINÉE DE JUIN, VUE PRISE DES
HAUTEURS DE PONTOISE

signed and dated 1873

21 in. by 35 $\frac{1}{4}$ in.
53 cm by 89.5 cm

M. F. Rousille, secretary of La Société des Amis des Arts à Pau, wrote to Pissarro on 6th January 1879 as follows:

"Je vous envoie deux numéros du journal où je faisais, avant que je fusse secrétaire de la Société des Amis des Arts, des essais de critique artistique, Vous verrez ce que j'ai eu le plaisir d'écrire sur votre 'Matinée de Juin' en 1877 . . . Je dois ajouter que c'est beaucoup à mon enthousiasme que vous devez l'achat de votre 'Matinée de Juin' par mon ami M. Drake del Castillo."

Provenance: Drake del Castillo, Paris.

J. C. W. Sawbridge-Erle-Drax.

A. Tooth, London.

Exhibited: Paris, 25 Boulevard des Capucines, *Première exposition des Peintres Impressionistes*, April–May 1874, no. 14.

Paris, Musée de l'Orangerie, *Centenaire de la Naissance de Pissarro*, February–March 1930, no. 18.

London, Arthur Tooth, *French Pictures from Private Collections*, June 1949.

See: L-R. Pissarro et L. Venturi, *Camille Pissarro – Son Art, Son Œuvre*, Paris 1939, no. 224.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Pierre-Auguste Renoir

20 SUR LA ROUTE

signed

18 in. by 15 in.

46 cm by 38 cm

Painted in 1872.

Provenance: A. Tooth, London.

Exhibited: Paris, Galerie Durand-Ruel, *Homage à Renoir*, May–October
1958, no. 2.

(See Illustration)





Édouard Manet

21 JEUNE FEMME VOILÉE – BERTHE MORISOT

23½ in. by 18 in.
60 cm by 46 cm

Painted in 1872, this is one of four canvases Berthe Morisot posed for between July and September.

Number 91 of the inventory made after Manet's death under the title *Mme Morisot, femme voilée* and valued at 100 francs.

Photographed by Lochard in 1883, no. 71.

Provenance: Vente Manet, 4th–5th February 1884, no. 30 (240 francs).

M. Deudon, Nice.

Paul Rosenberg, Paris.

Alphonse Kann, St Germain-en-Laye.

Arthur Tooth, London.

Exhibited: Paris, Galerie Bernheim-Jeune, *Manet*, April–May 1928.

London, Wildenstein & Co., *The French Impressionists*, April–May 1963, no. 9.

See: Théodore Duret, *Histoire d'Édouard Manet et de son Œuvre, avec un Catalogue des Peintures et des Pastels*, Paris 1902 and 1919, no. 146.

A. Tabarant, *Manet, Histoire Catalographique*, Paris 1931, no. 173.

Paul Jamot et Georges Wildenstein, *Manet*, Paris 1932, vol. I, no. 207, vol. II, fig. 148.

A. Tabarant, *Manet et des Œuvres*, Paris 1947, no. 184, p. 299.

(See *Illustration*)

Edgar Degas

22 DANSEUSES

pastel, stamped with the mark of the Vente Degas (Lugt 658) 29½ in. by 24 in.
75 cm by 61 cm

Executed in 1903.

Provenance: 1ere Vente Degas, 6th–8th May 1918, no. 236.

Ambroise Vollard, Paris.

Jacques Seligman, Paris (Sale American Art Association, New York, 27 January 1921, no. 19).

Exhibited: London, Wildenstein & Co., *The French Impressionists*, April–May 1963, no. 18.

See: P-A. Lemoisne, *Degas et son Œuvre*, Paris 1946, vol. III, no. 1434.

(*See Illustration*)





Various Properties

Jean-Baptiste-Camille Corot

23 SAULES ET CHAUMIÈRES
signed

14 in. by 10½ in.
35.5 cm by 26.5 cm

Painted *circa* 1860.

Provenance: Jérôme Ottoz.
Kannkelmann (1888).

See: Alfred Robaut, *L'Œuvre de Corot*, H. Floury, Paris 1905, vol. III,
no. 1297 (reproduced).

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Alfred Sisley

24 CHALANDS SUR LE LOING
signed

14½ in. by 21 in.
37 cm by 53.5 cm

Painted in 1884.

Provenance: Léon Orosdi, Paris (Vente, Hotel Drouôt, 25th May 1923,
no. 65).
Raoul Combes, Paris.

See: François Daulte, *Alfred Sisley*, Edition Durand-Ruel, Lausanne, 1959,
no. 534 (reproduced).

(*See Illustration*)





Eugène Boudin

25 LE PETIT PORT

signed and dated '72

14 in. by 22½ in.
35·5 cm by 57 cm

Provenance: Gustave Tempelaere, Paris.

(See Illustration)

Odilon Redon

26 LE POT DE GERANIUMS

25 in. by 19 $\frac{1}{4}$ in.
63.5 cm by 49 cm

Painted *circa* 1908–10.

Provenance: Marcel Bernheim, Paris
De Hauke & Co., New York.
Ralph M. Coe, Cleveland.
Paul Rosenberg, New York.

Exhibited: Cleveland Museum of Art, *Fifty Years of French Art*, 1926.
De Hauke & Co., New York, *Odilon Redon*, 1928, no. 7.
The Art Institute of Chicago, *Odilon Redon*, January 1929.
New York, Museum of Modern Art, *Toulouse-Lautrec-Redon*, 1931, no. 96.
Cleveland Museum of Art, *Odilon Redon*, November 1951–January 1952.
Yale University Art Gallery, *Pictures Collected by Yale Alumni*, 1956, no. 103.

See: W. M. Milliken, *Fifty Years of French Art*, in “The Arts”, 1926.

(*See Illustration*)





The Property of Madame Jean Gimpel

Marie Laurencin

27 PORTRAIT DE LADY CUNARD

signed

35½ in. by 27½ in.
90 cm by 70 cm

Provenance: Armand Lowengard, Paris.

René Gimpel, in his memoirs, tells the story of this painting:

14 Avril. – Marie Laurencin

“Armand nous parle longuement d’elle. Il l’a connue parce que Lady Cunard lui avait commandé son portrait, qu’elle avait peint avec un cheval, mais un cheval de fantaisie, comme seulement elle veut en faire, et, naturellement, très éloigné de tout ce qu’on a pu voir en Angleterre dans le genre cheval. La Lady, qui ne fut pas satisfaite, renvoya de Londres, le portrait à Marie Laurencin, à laquelle la douane réclama douze pour cent de taxe de luxe. Elle refusa d’aller dans les bureaux, Armand s’occupa des formalités et elle n’eut rien à payer. L’affaire réglée avec les douanes ne l’était pas avec Marie Laurencin. Elle était offensé dans son honneur d’artiste et elle fit descendre Lady Cunard de cheval, pour la faire enfourcher un chameau; elle raconta l’histoire et montra le tableau à tout le monde, Lady Cunard l’apprit. Départ précipité pour Paris. Lady Cunard, qui depuis plusieurs années, luttait pour escalader les derniers échelons de la société anglaise, Lady Cunard sur un chameau! Quelle dégringolade! Terreur de voir la toile exposée ou reproduite dans Le Burlington ou le Tatler. Elle chargea Armand de s’entremettre et fit commander à Marie Laurencin toute une salle de bal. L’artiste a déchiré la toile depuis longtemps.”

See: René Gimpel, *Journal d’un Collectionneur, Marchand de Tableaux*, Paris 1963, p. 381.

(See *Illustration*)

The Property of Dr and Mrs H. V. Evatt, of Sydney

Amedeo Modigliani

28 PORTRAIT DE MORGAN RUSSELL

signed

39 in. by 25 in.
99 cm by 63.5 cm

Painted in 1918. Morgan Russell was the American painter who, with Stanton Macdonald-Wright, founded Synchromism in Paris in 1913. This was a movement that was a rival to Delaunay's Orphism, and though their theories were more advanced, their paintings were not so very different from Delaunay's.

Provenance: Leopold Zborowski, Paris.

J. Netter, Paris.

Alex. Reid and Lefevre, London.

Exhibited: New York, De Hauke & Co., *Modigliani*, 1929.

Brussels, Palais des Beaux Arts, *Retrospective Modigliani*, November 1933, no. 58.

Basel, Kunsthalle, *Modigliani*, January–February 1934, no. 50.

Queensland National Art Gallery, *Centenary Exhibition – French Art*, 1959, no. 61.

See: M. Schwarz, *Modigliani*, Paris 1927, pl. XII (reproduced).

M. Dale, *Modigliani*, New York 1929, pl. 24 (reproduced).

A. Pfannstiel, *Modigliani*, Paris 1929, cat. no. 41/II, p. 126 (reproduced).

R. Franchi, *Modigliani*, Florence 1944, pl. 21 (reproduced).

R. Franchi, *Modigliani*, Florence 1946, pl. 38 (reproduced).

G. Jedlicka, *Modigliani*, Zurich 1953, pl. 39 (reproduced).

A. Pfannstiel, *Modigliani et son Œuvre*, Paris 1956, cat. no. 253.

A. Ceroni, *Amedeo Modigliani*, Milan 1958, cat. no. 139, (reproduced).

(*See Illustration*)





Various Properties

Giorgio Morandi

29 IL CORTILE DI VIA FONDAZZA
signed

14 in. by 20 in.
35.5 cm by 51 cm

Painted in 1956.

See: P. M. Bardi, *16 Dipinti di Giorgio Morandi*, Edizioni del Milione, Milan
1957, pl. 15.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Edouard Vuillard

30 JEUNE FEMME SORTANT DU LIT

pastel, stamped with the signature

28 in. by 40 in.
71 cm by 102 cm

Executed *circa* 1905.

Provenance: Jacques Salomon, Paris.

(See Illustration)





*The Property of Mr and Mrs Richard Sussman
of New York City*

Pierre Bonnard

31 LE TOMBEREAU
signed

12 in. by 9½ in.
30.5 cm by 24 cm

Painted in 1894.

(See Illustration)

Emile Bernard

32 LA MOISSON
signed and dated 1889

27 $\frac{3}{4}$ in. by 35 $\frac{1}{4}$ in.
70.5 cm by 89.5 cm

Painted in Pont Aven.

Provenance: Clement Altarriba, Paris.
Wildenstein & Co., New York.

See: John Rewald, *Post Impressionism from Van Gogh to Gauguin*, Museum of Modern Art, New York 1956, p. 285 (reproduced).

(*See Illustration*)





Various Properties

Edvard Munch

33 PORTRAIT OF COLONEL GEORG STANG

35½ in. by 23½ in.
90 cm by 60 cm

Painted in Paris in 1889. Colonel Georg Stang (1858–1907), son of the Norwegian Prime Minister Jacob Stang, was a member of the Norwegian Liberal Party and Minister of Defence from 1900 to 1903. In 1890 he shared a flat with Edvard Munch and the Danish poet Emanuel Goldstein in St Cloud, outside Paris.

Provenance: Mrs Sigrid Stang, Oslo.

Sold with a certificate from Johan H. Langaard, Director of the Munch Museum in Oslo, dated 2nd September 1963.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Vasily Kandinsky

34 LANDSCHAFT IN DER BAYERSCHEN ALP

signed

18½ in. by 24 in.

47 cm by 61 cm

Painted *circa* 1907.

Sold with a certificate from Dr Will Grohmann dated 1st March 1964.

(*See Illustration*)





The Property of Darsie Japp, Esq.

Max Ernst

- 35 LA COLOMBE AVAIT RAISON
*oil on board with birdcage inserted, signed and dated 1926. On the back a partly
obliterated inscription written and signed by Paul Eluard* 16 in. by 13 in.
40.5 cm by 33 cm

Provenance: Mayor Gallery, London.

Exhibited: London, Tate Gallery, *Max Ernst*, September–October 1961,
no. 58.

(See Illustration)

Max Ernst

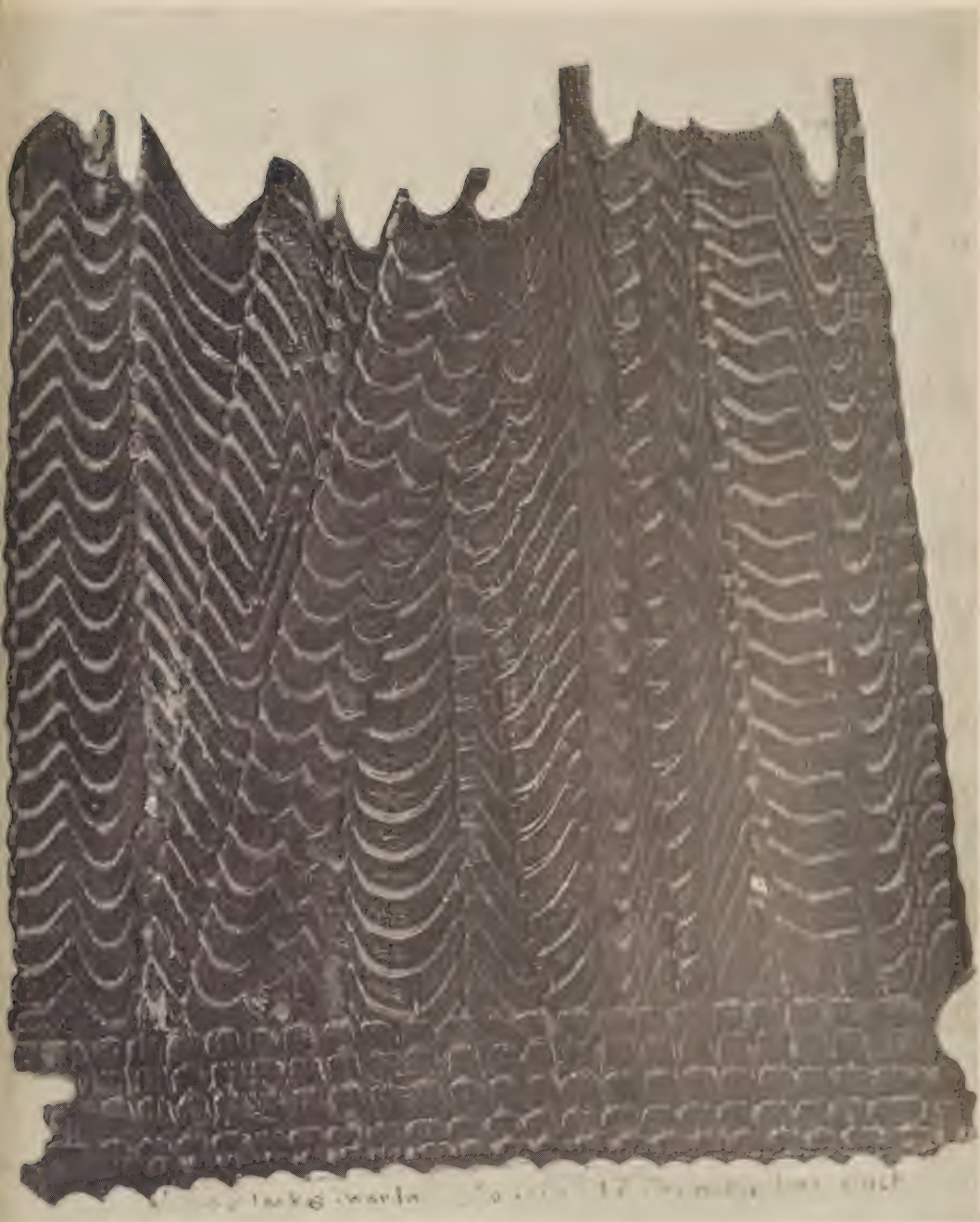
36 FORÊT-ARÊTES

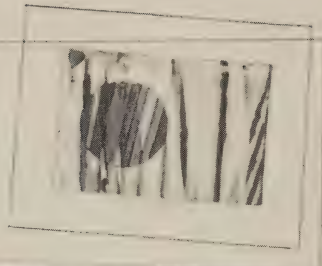
signed and inscribed "à la tante Warda, l'oncle Tonnerre"

9 $\frac{3}{4}$ in. by 8 in.
25 cm by 20.5 cm

Painted *circa* 1928.

(*See Illustration*)





Max Ernst

37 LOPLOP PRÉSENTE

pasted paper, pencil and oil on paper, signed

16 $\frac{1}{4}$ in. by 25 $\frac{3}{4}$ in.
41.5 cm by 65.5 cm

Executed in Paris in 1931.

Exhibited: London, Tate Gallery, *Max Ernst*, September–October 1961,
no. 106.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

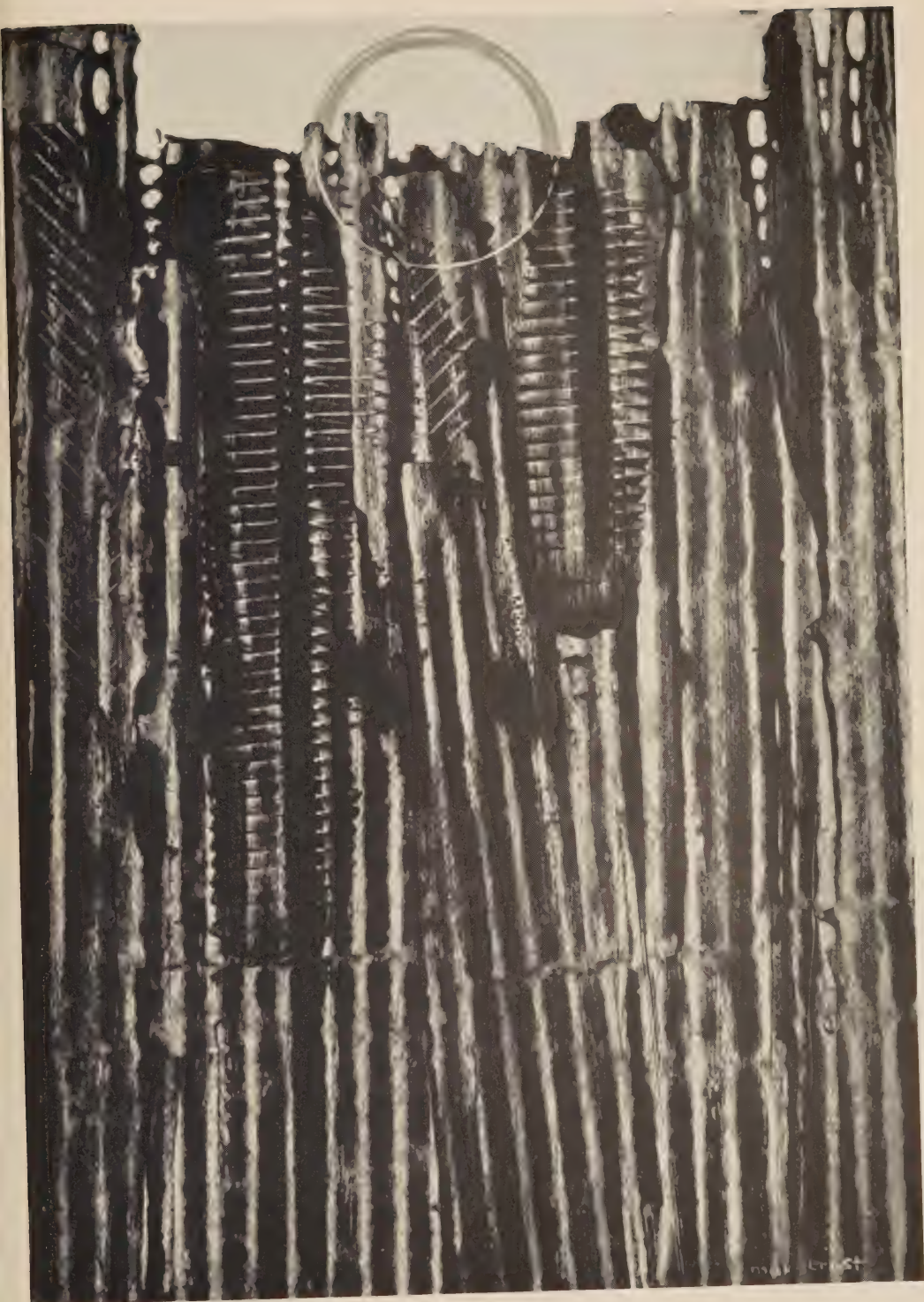
Max Ernst

38 LA FORÊT
oil on paper, signed

14 $\frac{1}{4}$ in. by 9 $\frac{3}{4}$ in.
36 cm by 25 cm

Executed *circa* 1933.

(*See Illustration*)





Various Properties

Yves Tanguy

39 TOILETTE DE L'AIR
signed and dated '37

39 in. by 31½ in.
99 cm by 80 cm

See: Kaye-Sage Tanguy, *Yves Tanguy*, ed. Pierre Matisse, New York, 1963,
no. 197.

(See Illustration)

Jackson Pollock

- 40 UNTITLED
on board, signed and dated '44

18 $\frac{3}{4}$ in. by 59 $\frac{3}{4}$ in.
47.5 cm by 152 cm

(See Illustration)

René Magritte

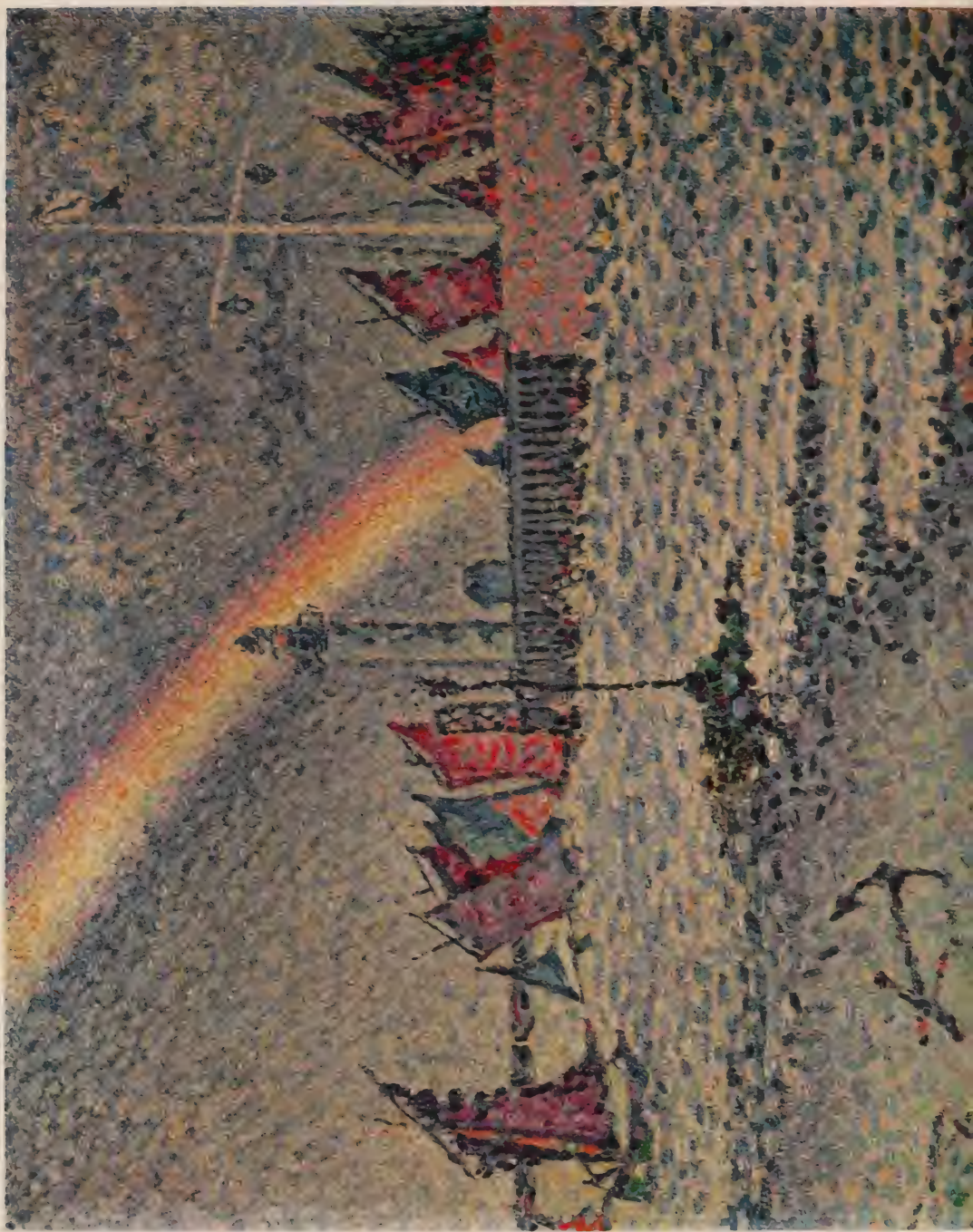
- 41 L'APPARITION – (II)
signed and inscribed

21 $\frac{1}{4}$ in. by 28 $\frac{1}{2}$ in.
54 cm by 71 cm

Provenance: E. L. T. Mesens.

Exhibited: Brussels, Société Auxiliaire des Expositions du Palais des Beaux-Arts, *Magritte*, May 1954.





Paul Signac

42 L'ARC EN CIEL – PORT BRETON

signed and dated '93

16 in. by 19 $\frac{3}{4}$ in.
40.5 cm by 50 cm

Provenance: Theo van Rysselberghe.

Sold with a certificate from Madame Ginette Signac dated 1st November 1964.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Jean-Louis Forain

43 SCULPTEUR ET MODÈLE DANS L'ATELIER

signed

17 in. by 21 in.

43 cm by 53.5 cm

(See Illustration)





Juan Gris

44 NATURE MORTE AUX CARTES

10 in. by 13½ in.
25·5 cm by 34·5 cm

Painted in 1926.

Provenance: Galerie Leiris, Paris.
Galerie Rosengart, Lucerne.

Exhibited: Los Angeles County Museum.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Georges Rouault

45 LE CHRIST ET LES PÊCHEURS

signed

19½ in. by 25 in.
49·5 cm by 63·5 cm

Painted in 1930.

Provenance: Galerie Rosengart, Lucerne.

Exhibited: San Francisco Museum of Art, *25th Anniversary Exhibition*, 1960.

(See Illustration)





Pablo Picasso

46 ARLESIENNE AU FOND JAUNE

signed and dated 14.7.58 IV

21½ in. by 15 in.
54.5 cm by 38 cm

Provenance: Galerie Rosengart, Lucerne.

Exhibited: Los Angeles, UCLA Art Galleries, *Bonne Fête Monsieur Picasso*
1961, no. 44.

Los Angeles County Museum.

(See Illustration)

Hans Hartung

- 47 PEINTURE
signed and dated '62

36 in. by 28 in.
91·5 cm by 71 cm

(See Illustration)

Hans Hartung

- 48 COMPOSITION EN BLEUE
signed and dated '61

25¼ in. by 36 in.
64 cm by 91·5 cm

(See Illustration)



48



47



49



50

Maria Elena Viera da Silva

- 49 LE CHEMIN DIFFICILE
signed and dated '56

31 $\frac{1}{4}$ in. by 31 $\frac{1}{4}$ in.
79.5 cm by 79.5 cm

(See Illustration)

Sam Francis

- 50 PAINTING – 1957
watercolour

29 $\frac{1}{4}$ in. by 42 in.
75 cm by 107 cm

(See Illustration)

Henri Matisse

51 ÉTUDES POUR UNE ODALISQUE

pencil drawing, signed and dated '28

13 $\frac{3}{4}$ in. by 18 $\frac{1}{4}$ in.
35 cm by 46 cm

Provenance: Professor Thomas Bodkin (Sold in these rooms 25th November 1959, lot no. 134).

Exhibited: Royal Birmingham Society of Artists, *Exhibition of French Painting of the 20th Century*, no. 43.

(See Illustration)





Pablo Picasso

52 INTÉRIEUR DE TAVERNE

on canvas laid down on panel

9 in. by 11¼ in.
23 cm by 28·5 cm

Painted in Barcelona in 1897.

Provenance: Junyer Vidal, Barcelona.

Exhibited: London, Tate Gallery, *Picasso*, July–September 1960, no. 2.
New York, Sidney Janis Gallery, London, O'Hana Gallery, Stoneleigh Abbey, Warwickshire, Geneva, Galerie Motte, *Picasso*, April–September 1960, no. 1.
Geneva, Musée de l'Athénée, *Picasso*, July–September 1963.

See: Alexandre Cirici-Pellicer, *Picasso avant Picasso*, Geneva 1950, pl. 9.
Christian Zervos, *Pablo Picasso*, Editions Cahiers d'Art, 1954, vol. VI, no. 101.
Roland Penrose, *Picasso: His Life and Work*, London 1958, pl. 1.

(*See Illustration*)

Pablo Picasso

53 BUSTE DE FEMME

pen and ink and coloured crayons, signed

4¾ in. by 3¼ in.
12 cm by 8 cm

Drawn in 1901 in Barcelona.

Provenance: Junyer Vidal, Barcelona.

Exhibited: New York, Sidney Janis Gallery, London, O'Hana Gallery, Stoneleigh Abbey, Warwickshire, Geneva, Galerie Motte, *Picasso*, April–September 1960, no. 26.

See: Alexandre Cirici-Pellicer, *Picasso avant Picasso*, Geneva 1950, pl. 115.
Christian Zervos, *Pablo Picasso*, Editions Cahiers d'Art, 1957, vol. I, no. 158.

(*See Illustration facing page 52*)

Pablo Picasso

54 LE CHEVAL

pen and ink and coloured crayons, signed

3¼ in. by 5 in.
8 cm by 12.5 cm

Drawn in Barcelona in 1901.

Provenance: Junyer Vidal, Barcelona.

Exhibited: New York, Sidney Janis Gallery, London, O'Hana Gallery, Stoneleigh Abbey, Warwickshire, Geneva, Galerie Motte, *Picasso*, April–September 1960, no. 20.

See: Alexandre Cirici-Pellicer, *Picasso avant Picasso*, Geneva 1950, pl. 89.
Christian Zervos, *Pablo Picasso*, Editions Cahiers d'Art, 1954, vol. VI, no. 358.

(See Illustration)

Pablo Picasso

55 HOMME EN HABIT

pen and ink and blue crayon drawing, signed

5 in. by 3¼ in.
12.5 cm by 8.5 cm

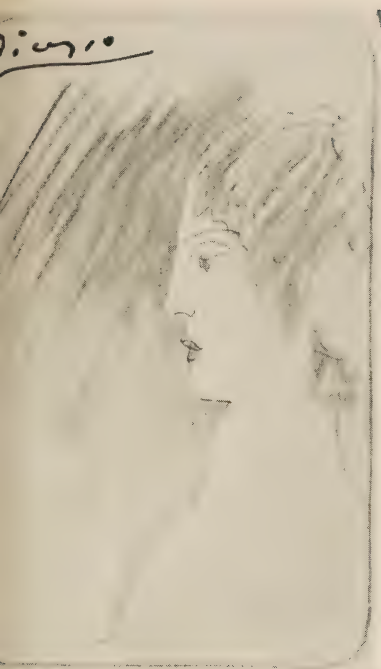
Drawn in Barcelona in 1902.

Provenance: Junyer Vidal, Barcelona.

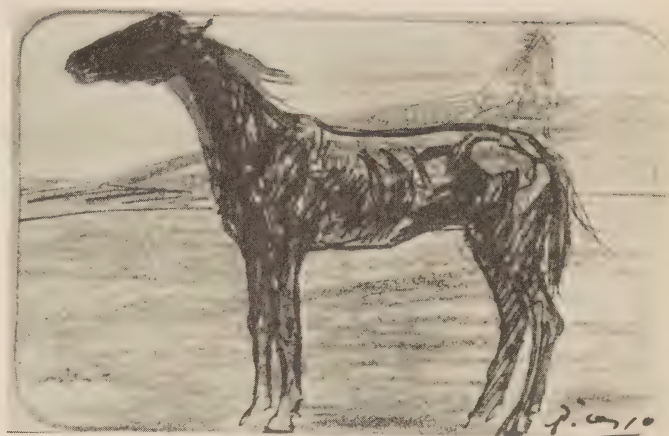
Exhibited: New York, Sidney Janis Gallery, London, O'Hana Gallery, Stoneleigh Abbey, Warwickshire, Galerie Motte, Geneva, *Picasso*, April–September 1960, no. 39.

See: Alexandre Cirici-Pellicer, *Picasso avant Picasso*, Geneva 1950, pl. 141.
Christian Zervos, *Pablo Picasso*, Editions Cahiers d'Art, 1957, vol. I, no. 150.

(See Illustration)



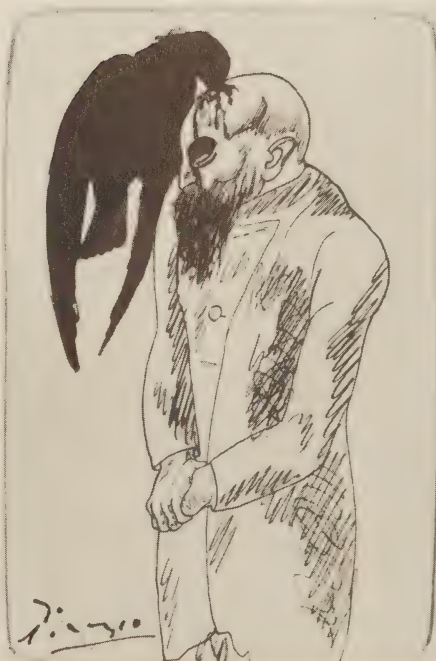
53



54



55



56

107 y el 2.12.56.



57



58

Pablo Picasso

56 HOMME AVEC OISEAU

pen and ink drawing, signed

5¼ in. by 3½ in.
13.5 cm by 9 cm

Drawn in Barcelona in 1903.

Provenance: Junyer Vidal, Barcelona.

Exhibited: New York, Sidney Janis Gallery, London, O'Hana Gallery, Stoneleigh Abbey, Warwickshire, Galerie Motte, Geneva, *Picasso*, April–September 1960, no. 43.

See: Christian Zervos, *Pablo Picasso*, Editions Cahiers d'Art, 1957, vol. I, no. 149.

(See Illustration facing page 52)

Pablo Picasso

57 PORTRAIT DE SABARTÈS

*coloured crayon drawing over an exhibition notice, signed, inscribed
and dated 2.12.56, recto and verso*

11½ in. by 18½ in.
29 cm by 47 cm

(See Illustration)

Albert Lebourg

58 PLAINE AU SOLEIL

signed

15 in. by 24 in.
38 cm by 61 cm

(See Illustration)

SCULPTURE

Henri Matisse

59 DEUX NEGRESSES

bronze, signed, numbered 7/10 and stamped with the foundry mark
"C. Valsuani cire perdue"

height 18½ in.
47 cm

Executed in 1908, this is Matisse's only group of two figures and is possibly influenced by African sculpture which he had been collecting for two or three years, particularly Ivory Coast figurines.

There is also a possible relation with Picasso's *Deux Femmes Nues* of 1906 (Zervos, vol. I, no. 360) and *L'Amitié* of 1908 (Zervos, vol. II, no. 60), both bought by Shchukin. Therefore Matisse may have seen them before they left for Moscow.

This bronze was first shown at the 1908 *Salon d'Automne* no. 922 as "Groupe de deux jeunes filles".

It appears in a still life, *Rug from Asia Minor*, of 1910 which was acquired by Morosov (*Henri Matisse*, Editions Cahiers d'Art, New York 1931, p. 45, fig. 33).

Provenance: Mr and Mrs Theodor Ahrenberg, Stockholm (Sold in these rooms 7th July 1960, lot no. 25).

(continued on page 54)





Exhibited: Paris, Maison de la Pensée Française, *Henri Matisse, Chapelle, Peinture, Dessins, Sculptures*, July–September 1950, no. 97.

Copenhagen, Ny Carlsberg Glyptotek, *Henri Matisse, Skulpturer Malerier, Farveklip*, November–December 1953, no. 31.

Oslo, Kunsternes Hus, *Henri Matisse*, February–March 1954, no. 31.

Rotterdam, Museum Boymans, *Matisse*, April–July 1954, no. 3.

London, Tate Gallery, *The Sculpture of Matisse*, January–February 1953, no. 32.

Ottawa, National Gallery of Canada, *Henri Matisse*, 1954, no. 31.

Helsinki, Helsingin Taidehalli, *Henri Matisse, Apollon, Theodor Ahrenbergin Kokoelema*, December 1957–January 1958, no. 155.

Stockholm, Nationalmuseum, *Henri Matisse, Apollon*, September 1957, no. 30.

Liège, Musée des Beaux Arts, *Henri Matisse, Apollon, Collection Theodor Ahrenberg*, May–July 1958, no. 155.

Zurich, Kunsthhaus, *Henri Matisse*, July–August 1959, no. 34.

Gothenberg, Konsthallen, *Henri Matisse, Ur Theodor Ahrenbergs Samling*, March–April 1960, no. 186.

See: Alfred H. Barr, *Matisse, His Art and his Public*, Museum of Modern Art, New York 1951, pp. 138, 139, 538, 366 (reproduced).

Gaston Diehl, *Matisse*, Paris 1958, p. 41.

(See Illustration facing page 54)

Edgar Degas

60 CHEVAL GALLOPANT SUR SON PIED DROIT

bronze, signed, numbered 47/M and stamped with the foundry mark

“A. A. Hébrard cire perdue”

length 18½ in.

47 cm

height 12¼ in.

31 cm

See: John Rewald, *Degas Sculpture*, Thames and Hudson, London 1957, no. VI, pls. 3, 4, 5.

(See Illustration)

Edgar Degas

61 CHEVAL TROTTANT

bronze, signed, numbered 49/G and stamped with the foundry mark
"A. A. Hébrard cire perdue"

length 10½ in.

27 cm

height 8½ in.

21.5 cm

See: John Rewald, *Degas Sculpture*, Thames and Hudson, London 1957,
no. XI, pls. 13, 20, 21.

(See Illustration)





The Property of Mr. Stuart Goldsmith, of New York City

Pierre-Auguste Renoir

62 PETITE VENUS DEBOUT

bronze, signed

height $23\frac{1}{2}$ in.

60 cm

height of base $9\frac{1}{4}$ in.

24 cm

Provenance: Claude Renoir.
Renou et Poyet, Paris.

This bronze was edited by Vollard, the original was made in wax by Richard Guino under the supervision of Renoir at Essoyes in the summer of 1913. The base that accompanies the bronze has a relief on it representing *Le Petit Jugement de Paris* (Hassaerts, pls. X–XIII, no. 5, p. 25) and was originally intended to be the base for *Petite Venus Debout*.

See: Paul Hassaerts, *Renoir Sculpteur*, Paris, pls. V–VII, no. 4, p. 23.

(*See Illustration*)

Various Properties

Auguste Rodin

62a CARIATIDE À LA PIERRE

bronze

height 17 in.
43 cm

Executed in 1881.

Provenance: Alfred Drury, R.A.

Compare: Cecile Goldscheider, *Rodin*, Les Productions de Paris, Paris 1962,
p. 66 (illustrated).

(See Illustration)





PAINTINGS AND DRAWINGS

Albert Marquet

63 LE PONT TRANSBORDEUR, ROUEN

signed, inscribed and dated '12 on the reverse

25½ in. by 31½ in.

65 cm by 80 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Maurice de Vlaminck

64 RUE DE BANLIEUE
signed

25½ in. by 31½ in.
65 cm by 80 cm

Painted *circa* 1912.

(See Illustration)





Maurice W. H. Co. V

Maurice Utrillo

65 EGLISE DE MONTMAGNY
on panel, signed

17 in. by 23 in.
43 cm by 58.5 cm

Painted *circa* 1916.

See: Paul Pétridès, *L'Œuvre Complet de Maurice Utrillo*, Paris 1962, vol. II,
no. 622.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Suzanne Valadon

66 LA TOUR ST BERNARD

signed and dated 1927

31½ in. by 23¼ in.
80 cm by 59 cm

(See Illustration)





Georges Rouault

67 PIERROT
gouache, signed

6½ in by 5½ in.
16.5 cm by 14 cm

(See Illustration)

Fernand Léger

68 LE FUMEUR

pencil, brush and ink, signed with initials and dated 1917

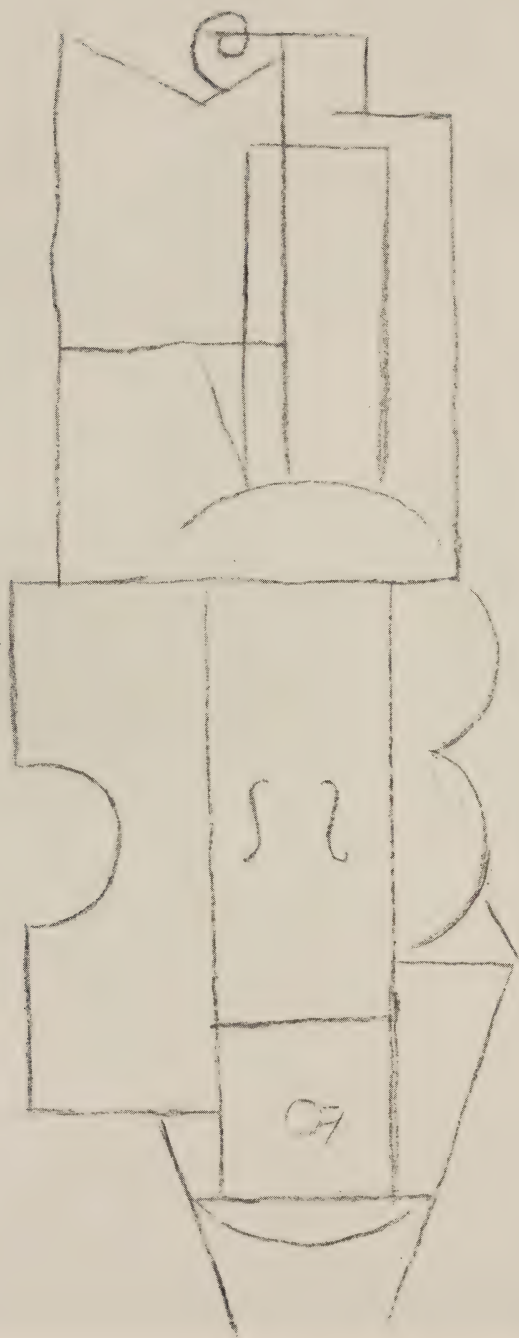
20½ in. by 14½ in.
52 cm by 37 cm

Executed in 1916 and erroneously dated by the artist at a later date, this is a study for the painting in the Phillipe Dôtremont Collection, Brussels.

Provenance: Douglas Cooper.

(See Illustration)





Pablo Picasso

69 LE VIOLON
charcoal drawing, signed

24 in. by 18 in.
61 cm by 46 cm

Executed *circa* 1910-11.

Provenance: Barman, Brussels.

Sold with a letter from Daniel-Henry Kahnweiler dated 3 February 1965.

(See Illustration)

Paul Klee

70 VOGEL

watercolour, signed, inscribed and dated 1917 28 on the mount

8 in. by $5\frac{3}{4}$ in.
20.5 cm by 14.5 cm

Provenance: Heinz Berggruen, Paris.

Listed in the Paul Klee Stiftung, Bern.

(See Illustration)





Jackson Pollock

71 UNTITLED
signed and dated '43 on the reverse

35 in. by 44 in.
89 cm by 112 cm

Exhibited: New York, Marlborough Gerson Gallery, *Jackson Pollock*,
December 1963–January 1964, no. 154.

(See Illustration)

Jean-Baptiste-Camille Corot

72 LES HAUTEURS DE SÈVRES – PATURE ENCLOSÉ

signed

20½ in. by 39½ in.

52 cm by 100 cm

This is a view from the window of Troyon's studio at Sèvres, painted *circa* 1865–70 after the death of his friend.

Provenance: Detrimont et Durand-Ruel, 1872.

Luquet (stamped with his seal on the stretcher) (Vente, Hotel Drouôt, 10 September 1875).

Hecht.

Exhibited: Paris, École des Beaux Arts, *Corot*, 1875, no. 25.

See: Alfred Robaut, *L'Œuvre de Corot*, H. Floury, Paris, vol. III, 1905, no 1500 (reproduced).

(*See Illustration*)





Jean-Baptiste-Camille Corot

73 LES HAUTEURS DE VILLE-D'AVRAY

signed

21 in. by 39½ in.
53 cm by 100 cm

Painted *circa* 1865-70.

Provenance: Luquet (stamped with his seal on the stretcher) (Vente, Hotel Drouôt, 10 September 1875).

Chailloux.

Fraissinet (Vente, May 1880).

See: Alfred Robaut, *L'Œuvre de Corot*, H. Floury, Paris, vol. III, 1905, no. 1499 (reproduced).

(*See Illustration*)

The Property of Mr and Mrs Charles Goldman, of New York City

Pierre-Auguste Renoir

74 LA VENDEUSE DE POMMES

pencil drawing on paper laid down on canvas, signed

19 in. by 21 in.
48 cm by 53.5 cm

Drawn *circa* 1890-3, this is a study for the painting of the same title in the Cleveland Museum of Art.

Provenance: Curt Valentin Gallery, New York.
Acquavella Gallery, New York.

(See Illustration)





Pablo Picasso

75 PERSONNAGES DU CIRQUE

ink and wash drawing, signed

10 $\frac{1}{4}$ in. by 8 $\frac{1}{4}$ in.

26 cm by 21 cm

Drawn *circa* 1903.

Provenance: J. M. Wise, Geneva.
Contemporaries Gallery, New York.

(See Illustration)

*The Property of the late Odo Cross, Esq.
(Sold by Order of the Executors)*

Edgar Degas

76 ÉTUDE DE DANSEUSES
charcoal and brown chalk

22 in. by 19 in.
56 cm by 48 cm

Provenance: Sir Hugh Walpole.

Exhibited: London, Leicester Galleries, *The collection of the late Sir Hugh Walpole*, April 1945, no. 104.
Southampton Art Gallery, 1951.

(See Illustration)





Pierre Bonnard

77 PAYSAGE PRÈS DE GIVERNY
signed

19½ in. by 24½ in.
49·5 cm by 62 cm

Painted *circa* 1924.

Exhibited: The Arts Council, Edinburgh, *Bonnard, Vuillard*, 1948.

(*See Illustration*)

Pierre-Auguste Renoir

- 78 LA FALAISE, ÉTRETAT
signed and dated '79

19½ in. by 23¾ in.
49·5 cm by 60·5 cm

Exhibited: Southampton Art Gallery, 1947.

(See Illustration)





Edouard Vuillard

79 VASE DE ROSES BLANCHES
oil on board laid down on panel, signed

11 in. by 10½ in.
28 cm by 26.5 cm

Painted *circa* 1900-05

Provenance: A. Tooth, London.

Exhibited: Southampton Art Gallery, 1947.

(*See Illustration*)

Edouard Vuillard

80 LA MANICURE

oil on board laid down on panel, signed

13 $\frac{1}{4}$ in. by 11 in.
33.5 cm by 28 cm

Painted *circa* 1897.

Provenance: V. Golubew, Paris.
A. Tooth, London.

Exhibited: London, Wildenstein & Co., *Vuillard*, June 1948, no. 28.
The Arts Council, Edinburgh, *Bonnard, Vuillard*, 1948, no. 87.
Southampton Art Gallery, 1951.

(*See Illustration*)





Edouard Vuillard

81 FEMME À LA TASSE DE CAFÉ

on board, stamped with the signature

11 $\frac{3}{4}$ in. by 8 $\frac{1}{4}$ in.
30 cm by 21 cm

Painted *circa* 1895-7.

Exhibited: Southampton Art Gallery, 1947.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Raoul Dufy

82 LE MANOIR
signed

14 $\frac{3}{4}$ in. by 18 in.
37.5 cm by 46 cm

Provenance: Zwemmer Gallery, London.

Exhibited: Southampton Art Gallery, 1951.

(See Illustration)





Giorgio di Chirico

83 MANNEQUIN ASSIS
signed

$35\frac{3}{4}$ in. by $25\frac{1}{4}$ in.
91 cm by 64 cm

Painted in 1930.

Provenance: Léonce Rosenberg, Paris.
Leicester Galleries, London.

Exhibited: Southampton Art Gallery, 1951.

(See Illustration)

Various Properties

Pierre-Auguste Renoir

84 NATURE MORTE AUX GRENADES
signed

14 $\frac{1}{4}$ in. by 18 $\frac{1}{4}$ in.
36.5 cm by 46.5 cm

Painted in 1893.

Provenance: Etienne Bignou, Paris.

See: Julius Meier-Graefe, *Renoir*, Leipzig 1929, no. 236, p. 271 (reproduced).

(*See Illustration*)

Renou.





10800

Jean-Baptiste-Camille Corot

85 LES PRÈS GATEAUX AU BORD DE LA VIE À
VIMOUTIERS, ORNE

signed

15 $\frac{3}{4}$ in. by 21 $\frac{1}{4}$ in.
40 cm by 54 cm

Painted *circa* 1854 while Corot was staying with his friends, the Briands, at la Humière, near Vimoutiers.

Provenance: Briand.

Vente X, Paris, 13th March 1933, no. 48.

Raphaël Gérard.

See: A. Schoeller and J. Dieterle, *Corot*, Premier supplément à "L'Œuvre de Corot" par A. Robaut, Paris 1948, no. 60 (reproduced).

(*See Illustration*)

Edgar Degas

86 FEMME ET DEUX ENFANTS DANS UN PARC
(MME ALEXIS ROUART ET SES ENFANTS)

pastel, stamped with the mark of the Vente Degas

40½ in. by 47½ in.

103 cm by 121 cm

Executed *circa* 1905.

Provenance: 3eme Vente Degas, no. 63.
Comiot, Paris.

See: P. A. Lemoisne, *Degas et son Œuvre*, Paris 1946, vol. III, no. 1451.

(*See Illustration*)





Alfred de Dreux

87 L'ÉTALON BLANC
signed

38½ in. by 32 in.
98 cm by 81 cm

Painted in 1830.

Exhibited: Paris, *Salon de 1831*.

(*See Illustration*)

Maximilian Luce

88 PAYSAGE

signed

14 in. by 21 in.
35.5 cm by 53 cm

(See Illustration)

Eugène Boudin

89 BATEAUX À VOILES SUR UN ESTUAIRE

signed and dated '72

14 in. by 23 in.
35.5 cm by 58.5 cm

To be included in the forthcoming Boudin Catalogue now under preparation by Robert Schmit.

(See Illustration)



88



89



Honoré Daumier

90 MADELEINE EN PRIÈRE

signed with initials

15 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in.
40 cm by 32 cm

Painted *circa* 1849–50.

In 1849, Daumier was commissioned by the Direction des Beaux-Arts to paint “une Sainte Madeleine” for a provincial church. The artist very probably gave the present sketch to François Cavé (who was at the time in charge of that authority) to give him an idea of the kind of composition he proposed. The picture remained in the Cavé family until 1926.

A charcoal sketch for the figure of Madeleine is in the collection of M. Claude Roger-Marx, Paris.

Provenance: François Cavé, Paris (Vente Hotel Drouôt, 19th May 1926, no. 43).

H. Fiquet, Paris.

Alfred Gold, Berlin.

Dr Paul J. Heinemann.

Exhibited: Dusseldorf, Kunstverein, 1930.

New York, Museum of Modern Art, *Corot–Daumier*, 1930, no. 59.

Zurich, Kunsthhaus, *Die Sammlung Oskar Schmitz* (with some works from other collections, of which this was one), 1932, no. 76.

London, Leicester Galleries, *Daumier*, 1936, no. 89.

Lucerne, Kunstmuseum, 1943.

See: L. Dimier, *Gazette des Beaux-Arts*, 1926.

A. Alexandre, *Figaro Artistique*, 7th June 1928, p. 542.

Eduard Fuchs, *Der Maler Daumier*, Leipzig 1930, no. 297 (reproduced).

Kunst und Künstler, 1930, p. 295.

L'Amour et l'Art, 1938, pl. facing p. 278, in colour.

Jacques Lassaigne, *Daumier*, Paris, Hyperion, 1946, p. 23 (colour plate), Hyperion (English edition), 1947, p. 121 (colour plate).

Jean Adhémar, *Honoré Daumier*, Tisé, Paris 1954, p. 51 (colour plate) and p. 118.

C. Schweicher, *Daumier*, London and Toronto, 1954, pl. 64.

(*See Illustration*)

The Property of Mrs Frances Barrett, of Los Angeles

Paul Gauguin

91 LA MAISON DU PAN DU

signed with initials, inscribed and dated "La Maison du Pan du, P Go '90"

19½ in. by 23½ in.

49.5 cm by 60 cm

The same scene is represented in other paintings by Gauguin: *La Gardeuse de Vaches* (Wildenstein 344), *La Maison Isolée* (W 364), *Moisson au Bord de la Mer* (W 396) and *La Perte du Pucelage* (W 412).

Provenance: Galerie Barbazanges, Paris.

Georges Bernheim, Paris.

Jerome Stonborough (Sale, Parke Bernet, New York, 17th October 1940, no. 73).

Mrs Christiana Danielson, New York.

Exhibited: Paris, Galerie Dru, 1923, no. 18 (under the erroneous title *La maison du Pendu*).

Palm Beach, Society of the Four Arts, *Gauguin*, 1956, no. 14.

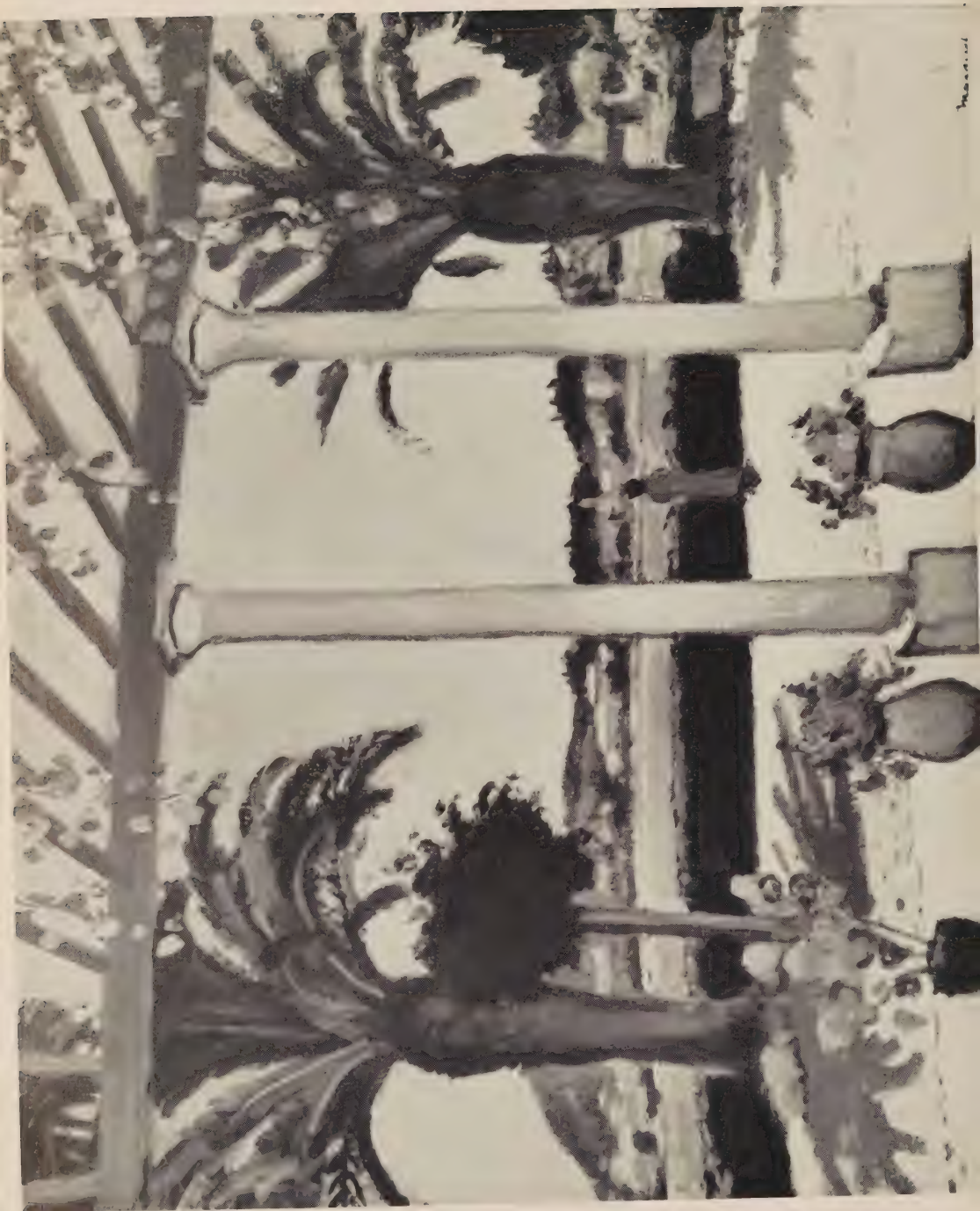
See: John Rewald, *Post-Impressionism from Van Gogh to Gauguin*, Museum of Modern Art, New York 1956, p. 293 (reproduced).

M. Malingue, *Du Nouveau sur Gauguin*, in *L'Œil*, July–August 1959, p. 38.

Georges Wildenstein, *Gauguin Catalogue*, Les Beaux Arts, Paris 1964, no. 395 (reproduced).

(*See Illustration*)





Albert Marquet

92 LA TERRASSE À PORQUEROLLES
signed, inscribed and dated '39 on the reverse

19 $\frac{1}{4}$ in. by 23 $\frac{1}{2}$ in.
49 cm by 60 cm

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Albert Marquet

93 LE JARDIN
on panel, signed

13 in. by 16 in.
33 cm by 40.5 cm

Painted in 1938.

Sold with a certificate from Mme Marquet.

(See Illustration)





Various Properties

Maurice Utrillo

94 LA RUE NORVINS
signed

17 $\frac{3}{4}$ in. by 13 in.
45 cm by 33 cm

Painted *circa* 1913-14.

See: Paul Pétridès, *L'Œuvre Complet de Maurice Utrillo*, Paris 1962, vol. II,
no. 420, p. 17 (colour plate).

(*See Illustration*)

Maurice Utrillo

- 95 LA RUE SAINT-VINCENT
signed

17 $\frac{3}{4}$ in. by 13 in.
45 cm by 33 cm

Painted *circa* 1914.

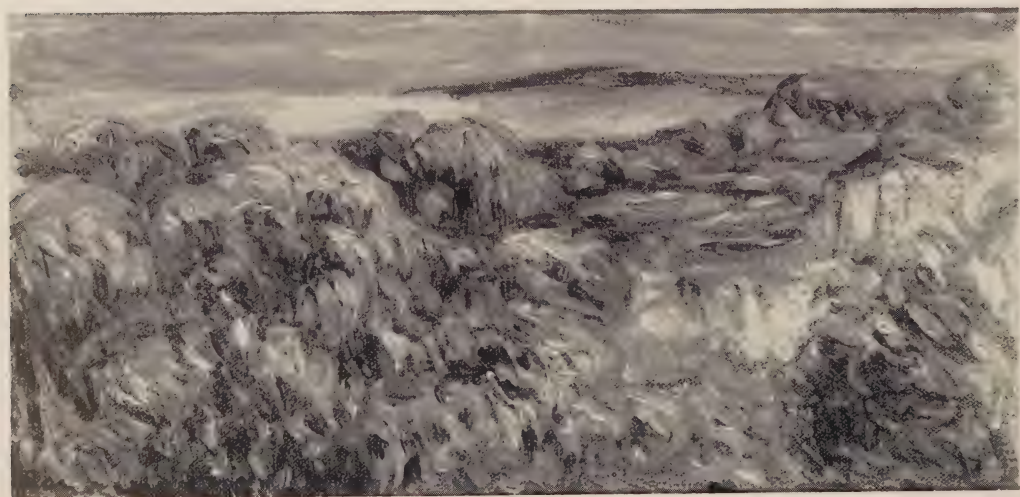
See: Paul Pétridès, *L'Œuvre Complet de Maurice Utrillo*, Paris 1962, vol. II, no. 452, p. 41 (colour plate).

(*See Illustration*)





96



97

Henri Matisse

- 96 NATURE MORTE
signed and dated '96

11 $\frac{1}{4}$ in. by 12 $\frac{1}{4}$ in.
28.5 cm by 31 cm

Provenance: Galerien Thannhauser, Lucerne.
Lennart Heijne.

Exhibited: Liljevalchs, Konsthall, *Fran Cézanne till Picasso*, 1954.

(*See Illustration*)

Pierre-Auguste Renoir

- 97 PAYSAGE AU BORD DE LA MER
signed

6 in. by 12 in.
15 cm by 30.5 cm

Painted in 1914.

Provenance: Durand-Ruel, Paris.

(*See Illustration*)

Jean-Baptiste-Camille Corot

98 LA CUEILLETTE À MORTEFONTAINE
signed

25 in. by 21 in.
63.5 cm by 53.5 cm

Painted *circa* 1865-70

Provenance: Haro, Paris.
Mrs E. J. Heidsiesk.

Exhibited: Minneapolis Institute of Art.

See: Alfred Robaut, *L'Œuvre de Camille Corot*, H. Floury, Paris 1905, vol. III,
no. 1670.

(*See Illustration*)





Raoul Dufy

99 LA RÉGATE
signed on the reverse

28½ in. by 35½ in.
72·5 cm by 90 cm

Exhibited: London, Wildenstein & Co., *Raoul Dufy*, 1961, no. 9.

(*See Illustration*)

Edvard Munch

100 INSPIRATION
signed and dated 1914

26 $\frac{3}{4}$ in. by 35 $\frac{1}{2}$ in.
68 cm by 90 cm

This is a portrait of Mr. and Mrs. Christian Gierloff.

Provenance: Christian Gierloff.
Gallery Bernsten, Oslo.

Compare: Curt Glaser, *Munch*, Berlin 1918, p. 190 (a larger version of this painting).

(See Illustration)





Edvard Munch

101 LANDSCAPE (JELOY MOSS)

signed

25 $\frac{3}{4}$ in. by 31 $\frac{1}{2}$ in.
65.5 cm by 80 cm

Painted in 1916.

Provenance: Strasberg See, Oslo.

Gallery Bernsten, Oslo.

See: Curt Glaser, *Munch*, Berlin 1922, p. 197.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Henry Moret

102 LE SÉMAPHORE, CÔTES DU FINISTÈRE

signed and dated '09

25 in. by 35½ in.
63.5 cm by 90 cm

Provenance: Durand-Ruel, Paris.

(See Illustration)





The Property of Mrs Marie Kryl, of New York City

Paul Signac

103 FAUBOURG DE PARIS

signed and dated '83 and inscribed ". a . . chy"

28 $\frac{3}{4}$ in. by 36 in.

73 cm by 91.5 cm

The partly legible inscription that reads ". a . . chy" suggests that this picture may be identified with number 55 in Signac's notebook: "Route de Gennevilliers, offert à Marichy (or Marechy) et vendu par lui à le Barc de Bouteville".

Provenance: H. Goldschmidt, Paris.

Irving Horace Vogel, Philadelphia.

Exhibited: Paris, Musée du Louvre, *Signac*, December 1963–February 1964, cat. no. 4, pp. 4–5.

(*See Illustration*)

The Property of Mrs E. Bin, of Italy

Pablo Picasso

104 FEMME NUE

brush and ink, signed and dated 3.1.54

12 $\frac{3}{4}$ in. by 9 $\frac{1}{2}$ in.
32 cm by 24 cm

See: *Suite 180 Dessins de Picasso, 1953-1954*, Verve 29-30, Paris 1954
(reproduced).

(*See Illustration*)

3.1.54.





Kees van Dongen

105 LE COQUELICOT
signed, inscribed on the reverse

21½ in. by 18 in.
54.5 cm by 46 cm

Painted *circa* 1906. It has the alternative title: "Madame ne veut pas d'enfants".

Provenance: Dr Roudinesco.

Exhibited: Albi, Musée Toulouse-Lautrec, *Van Dongen*, 1960, no. 39.

See: Armand Lanoux, *Paris 1925*, Paris, 1957, facing page 12 (colour plate).

(*See Illustration*)

Kees van Dongen

106 BAR AU CAIRE

signed, signed and inscribed on the stretcher

25½ in. by 21¼ in.
65 cm by 54 cm

Painted in 1920.

Exhibited: Venice, *Biennale*, 1930, no. 17.

(See Illustration)





Maurice de Vlaminck

107 LA FERME DANS LA NEIGE
signed

18 in. by 21½ in.
46 cm by 54.5 cm

(See Illustration)

Various Properties

Paul Signac

- 108 L'ÉCHAFAUDAGE DU SACRÉ-CŒUR
on panel, signed and dated Montmartre '82 and inscribed
"A mon ami Caen"

19 $\frac{3}{4}$ in. by 12 $\frac{1}{2}$ in.
49.5 cm by 32 cm

Exhibited: Musée d' Oslo, *Paul Signac*, 1963.

See: *Catalogue de l'Exposition Signac*, Musée du Louvre, December 1963–February 1964, p. 3 where the sketch was exhibited and the above painting is discussed.

(*See Illustration*)





Odilon Redon

109 LA PÊCHEUSE
pastel, signed

23½ in. by 17¾ in.
60 cm by 45 cm

Executed at Royan in 1900.

Provenance: Ambroise Vollard, Paris (purchased from the artist in 1901).
André Weil, Paris.

Exhibited: Paris, Galerie René Drouet, *André Metthey et ses Amis*, October 1962.

Paris, Galerie Bernheim Jeune, *Odilon Redon*, 1963.

Bordeaux, Galerie du Fleuve, *Bresdin, Redon*, 1964.

Pont-Aven, *Gauguin et ses Amis*, July 1964.

Sold with a certificate from Ary Redon dated 12th December 1963.

(*See Illustration*)

Albert Marquet

110 VUE DU PORT DE STOCKHOLM

on board, signed, and dated '38 on the reverse

15 $\frac{3}{4}$ in. by 12 $\frac{3}{4}$ in.
40 cm by 32.5 cm

Provenance: Madame Marquet.
Galerie Alex Maguy, Paris.

Sold with a certificate from Madame Marquet dated July 1952.

(See Illustration)

Albert Marquet

111 LE DRAPEAU, JARDIN D'ALGER

signed, inscribed and dated '41 on the reverse

11 $\frac{1}{4}$ in. by 17 $\frac{1}{2}$ in.
28.5 cm by 44.5 cm

Purchased from the artist.

(See Illustration)



110



111



Amedeo Modigliani

112 PORTRAIT D'UNE JEUNE FILLE

signed

21½ in. by 15 in.
54·5 cm by 38 cm

Painted *circa* 1912.

Provenance: R. Shereshevsky, Paris (purchased from the artist).
J. Paul Lamb, Cleveland.

Exhibited: Cleveland Museum of Art, *French Art since 1800*, 1929.
Harvard Society for Contemporary Art, *School of Paris 1910-28*, March-April 1929, no. 17.
Brussels, Palais des Beaux Arts, *Modigliani*, 1933.
Beverly Hills, Modern Institute of Art, *Modern Artists in Transition*, 1948.
Los Angeles County Fair, 1949.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Kees van Dongen

113 LE SACRÉ-CŒUR - LE MATIN
signed

31 in. by 25 $\frac{1}{4}$ in.
79 cm by 64 cm

(See Illustration)





Ker Xavier Roussel

114 FAUNE EN EMBUSCADE
signed

$34\frac{3}{4}$ in. by 37 in.
88·5 cm by 94 cm

Provenance: Henri Canonnc, Paris (Vente, Hotel Drouôt, 28th May 1930
no. 47).

Durand-Ruel, Paris.

Étienne Bignou, Paris.

Exhibited: Pittsburgh, Carnegie Institute, no. 52.

(*See Illustration*)

WEDNESDAY 31ST MARCH 1965

Edouard Vuillard

115 ÉTUDE DE FLEURS

peinture à la colle

21 in. by 19½ in.

53 cm by 49.5 cm

Painted *circa* 1895.

Painted on the back of a screen done for the Natanson family.

Sold with a certificate from Jacques Salomon dated Paris, 21st February 1960.

(See Illustration)





Pierre Puvis de Chavannes

116 LA FONTAINE DE JOUVENCE
signed

47½ in. by 59 in.
120 cm by 150 cm

Painted *circa* 1863.

Provenance: M. Henri Puvis de Chavannes.

(*See Illustration*)

Jean-Baptiste-Camille Corot

117 LE DORMOIRE COMMUNAL, LE SOIR

signed

29 in. by 23 $\frac{3}{4}$ in.
73·5 cm by 60·5 cm

Painted *circa* 1860-70. Lithographed in reverse by Emil Vernier, published by *La Librairie Artistique*, preface by Philippe Burty, 1870, no. 7 of a series of 12 lithographs.

Provenance: Desiré.

Verdier.

Donatis, Paris 1895.

M. Knoedler and Co., Paris 1898.

David T. Watson, New York 1917

R. B. Mellon, Pittsburgh.

Chester Walter Larnier.

Steger, New York.

Exhibited: Paris, *Exposition Centenaire de Corot*, 1895, no. 69.

See: Alfred Robaut, *L'Œuvre de Corot*, H. Floury, Paris, 1905, vol. III, no. 1806.

(*See Illustration*)





WEDNESDAY 31ST MARCH 1965

Raoul Dufy

118 JUAN-LES-PINS

signed

14 $\frac{3}{4}$ in. by 17 $\frac{3}{4}$ in.

37.5 cm by 45 cm

Provenance: Lefevre Gallery, London.

(See Illustration)

WEDNESDAY 31ST MARCH 1965

Maurice de Vlaminck

119 RUE DE VILLAGE
signed

14 $\frac{3}{4}$ in. by 17 $\frac{3}{4}$ in.
37.5 cm by 45 cm

(See Illustration)

André Derain

120 FEMME AU COLLIER DE CORAIL
signed

21 $\frac{1}{2}$ in. by 17 $\frac{1}{2}$ in.
54.5 cm by 44.5 cm

(See Illustration)

Jules Pascin

121 GROUPE DE NUS
pen and ink and wash, stamped with the Atelier mark
(Lugt 2104b)

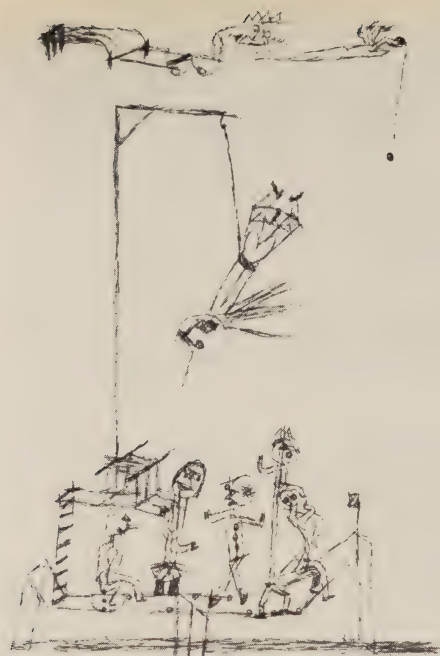
20 $\frac{3}{4}$ in. by 16 $\frac{1}{2}$ in.
52.5 cm by 42 cm



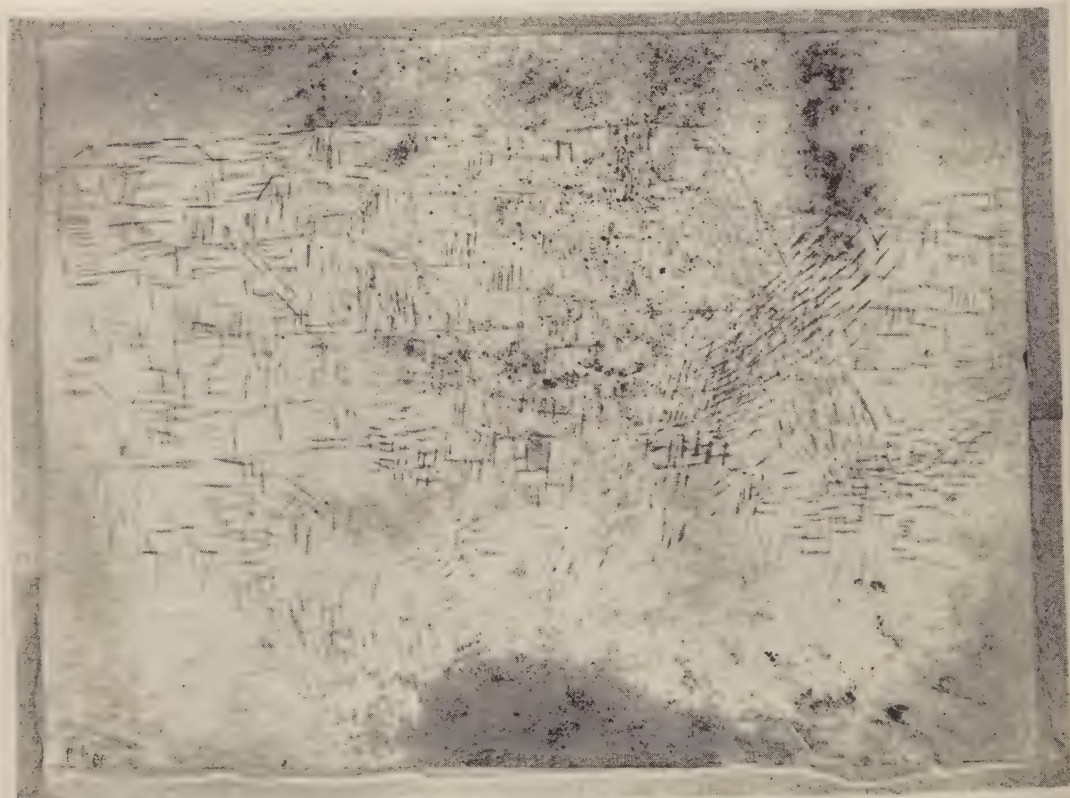
119



120



122



Paul Klee

122 GALGENHUMOR

*pen and ink drawing, signed, inscribed with the title and dated
1919.26 on the mount*

11½ in. by 8½ in.
29 cm by 21.5 cm

(See Illustration)

The Property of Dr Seidler

Paul Klee

123 SÜDLICHE KÜSTE

*watercolour, signed, signed, inscribed and dated on the mount "Fuer Fraulein
Ise Bienert zur Erinnerung an die Weimarer zeit. April 1925"*

Provenance: Ise Bienert

(See Illustration)

The Property of Richard Buckle, Esq.

Natalia Goncharova

124 DANSEUSE ESPAGNOLE

signed and dated 1916, and signed and inscribed on the reverse

78 in. by 34½ in.
198 cm by 87.5 cm

Provenance: Given by the artist to the present owner.

Exhibited: Brussels, Palais des Beaux Arts, *Exposition d'Art Russe, Ancien et Moderne*, April-June 1928, no. 141.

Paris, *Les Expositions des Archives International de la Danse*.

Edinburgh, *Diaghilev Exhibition*, 1954.

London, Arts Council Gallery, *Larionov and Goncharova*, September-December 1961, no. 121.

(*See Illustration*)





Georges Rouault

125 FEMME NUE
peinture à l'essence, signed and dated 1907

12 in. by $7\frac{3}{4}$ in.
30.5 cm by 19.5 cm

Provenance: Galerie Beyeler, Basel.

(See Illustration)

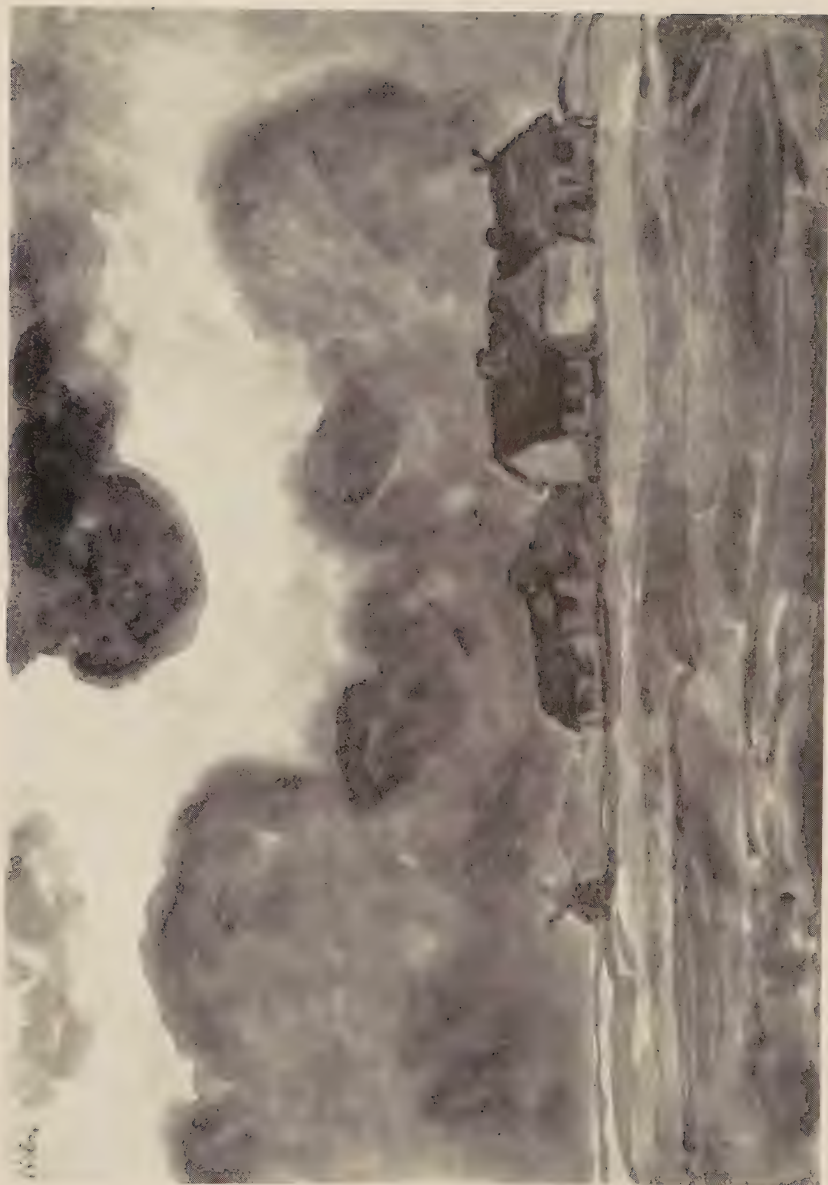
WEDNESDAY 31ST MARCH 1965

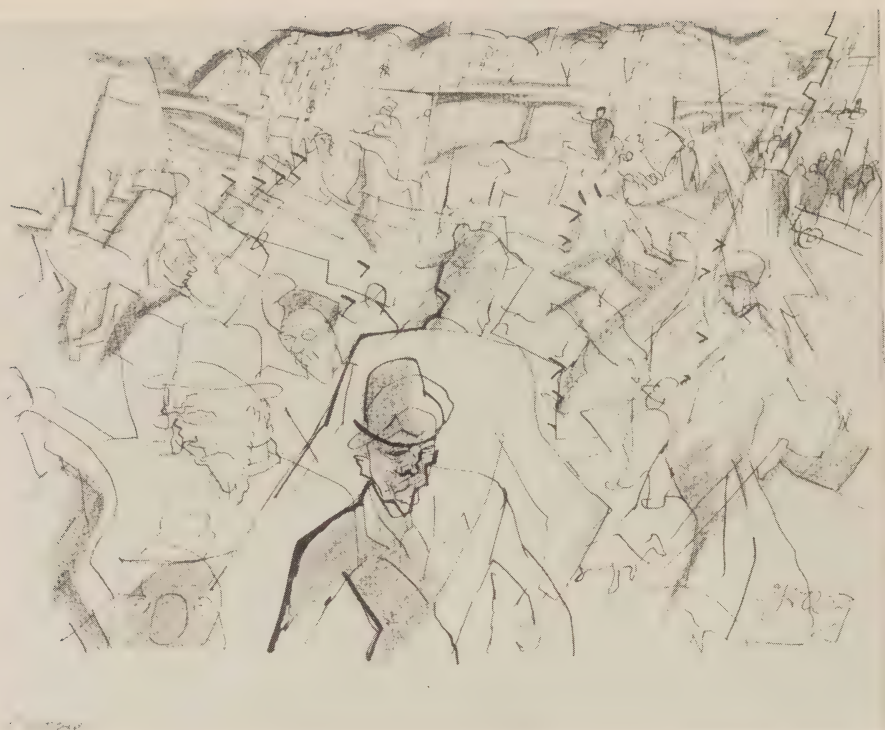
Emil Nolde

126 BAUENHAUS
watercolour, signed

13 in. by 18 $\frac{1}{4}$ in.
33 cm by 46.5 cm

(See Illustration)





127



128



129

George Grosz

127 STRASSE

pen and ink and coloured crayon, signed and inscribed

8 in. by 10 in.
22 cm by 25.5 cm

Drawn *circa* 1915.

Provenance: Richard Feigen Gallery, Chicago.

(See Illustration)

George Grosz

128 CIRCUS MEDRANO, CLOWNS POITU ET CHOCOLAT

pen and ink drawing, signed and inscribed

12 in. by 10 in.
30.5 cm by 25.5 cm

Drawn in 1924.

Provenance: Richard Feigen Gallery, Chicago.

(See Illustration)

George Grosz

129 SCHLEIERTANZ

pen and ink drawing, signed

14 $\frac{3}{4}$ in. by 9 $\frac{3}{4}$ in.
37.5 cm by 25 cm

Drawn *circa* 1919.

Provenance: Richard Feigen Gallery, Chicago.

(See Illustration)

Max Ernst

- 130 PAYSAGE TROPICAL
oil on paper, signed

6 in. by 2½ in.
15 cm by 6.5 cm

Painted in 1916.

(*See Illustration*)

Max Ernst

- 131 2 HOLOËDER SULFATE SILICATE PICASTRATE U.
ZWILLINGE NACH MEINER WAHL MIT STÄBCHEN
*gouache, Indian ink and pencil, signed and inscribed on
the mount*

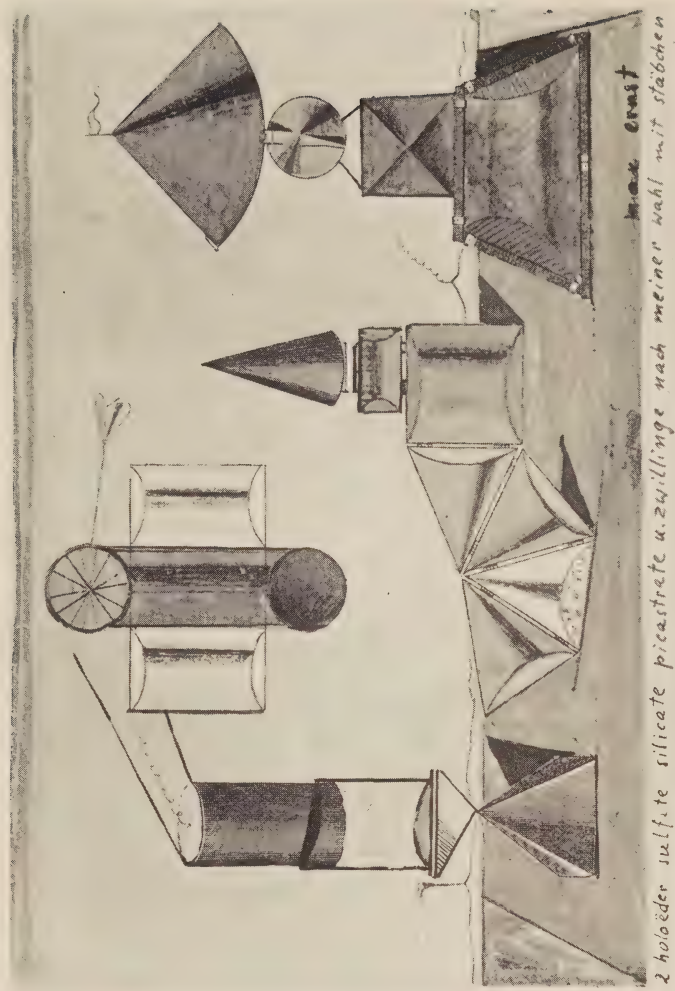
4¼ in. by 6½ in.
11 cm by 16.5 cm

Executed *circa* 1919.

Provenance: The artists sister, Cologne.
Galerie Aenne Abels, Cologne.

Exhibited: Cologne, Museum Wallraf-Richartz, *Retrospective Max Ernst*,
1962, no. 134.
Zurich, Kunthaus, *Max Ernst*, 1963, no. 134.

(*See Illustration*)



2 Holöder sulf. te silicate pieastrete u. zwillinge nach meiner wahl mit stäbten



Alexander Calder

132 FIFTEEN LEAVES

mobile, painted aluminium and steel wire

height 61 in.
156 cm

Made in 1954.

Provenance: Galerie Maeght, Paris.
Galerie d'Art Moderne, Basel.

(See Illustration)

Alexander Calder

133 MOBILE-STABILE (MINIATURE MOBILE)

painted sheet iron and sheet wire

height 5½ in.
14 cm

Made in 1948.

Provenance: Dr Richard Doetsch-Benzinger, Basel.

See: *Du*, Zurich, June 1957, no. 6 (colour plate).

END OF SALE

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SOTHEBY & CO.

SALE OF

IMPRESSIONIST AND MODERN PAINTINGS, DRAWINGS, AND SCULPTURE

Wednesday 31 March 1965

PRICES AND BUYERS' NAMES

Lot	£	\$	Lot	£	\$
1 Maggin	1,700	4,760.00	34 Withdrawn	—	—
2 Hazlitt Galleries	900	2,520.00	35 Crane Kalman		
2A Moll, W. P.	600	1,680.00	Gallery	1,800	5,040.00
3 Larousse	1,200	3,360.00	36 Gladsham	1,100	3,080.00
4 Holleman	2,200	6,160.00	37 Feigen, R.	1,100	3,080.00
5 Berryman, Miss	6,000	16,800.00	38 Crane Kalman		
6 Rosen, L.	2,000	5,600.00	Gallery	1,050	2,940.00
7 Cohn, A.	1,000	2,800.00	39 Feigel, R.	7,000	19,600.00
8 Singer, Dr.	1,050	2,940.00	40 Waterman	2,200	6,160.00
9 Capricorn	5,000	14,000.00	41 Miller, B.	650	1,820.00
10 Spink	1,000	2,800.00	42 Holliday	9,500	26,600.00
11 Rosenthal, B.	2,800	7,840.00	43 Allan	800	2,240.00
12 Larousse	1,800	5,040.00	44 Marlowe	5,000	14,000.00
13 Maggin	7,000	19,600.00	45 Ruspoli, Prince	10,500	29,400.00
14 Carlman	3,400	9,520.00	46 Marlowe	7,500	21,000.00
15 Hemberg	800	2,240.00	47 Ilin	1,000	2,800.00
16 Speelman, E.	6,500	18,200.00	48 Grunewald	1,100	3,080.00
17 Knoedler	24,000	67,200.00	49 Truman	1,000	2,800.00
18 Hallsborough	3,500	9,800.00	50 Brook Street		
19 Kauffmann, Dr.	28,000	78,400.00	Gallery	500	1,400.00
20 Maggin	11,000	30,800.00	51 Agnew	2,300	7,840.00
21 Beyeler	20,000	56,000.00	52 Berryman, Miss	1,300	3,640.00
22 Beyeler	12,000	33,600.00	53 Sainsbury, Lady	500	1,400.00
23 Spink	9,000	25,200.00	54 Alderson	850	2,380.00
24 Spink	20,000	56,000.00	55 Ely, V. N.	400	1,120.00
25 Durand			56 Feigen, R.	400	1,120.00
Matthieson	5,600	15,680.00	57 Allan	550	1,540.00
26 Aquavella	16,500	46,200.00	58 Waterlow	550	1,540.00
27 Patch	3,000	8,400.00	59 Marlborough		
28 Aquavella	31,500	88,200.00	Fine Art	6,000	16,800.00
29 Ruspoli, Prince	3,300	9,240.00	60 Watts, A. E.	8,750	24,500.00
30 Deakin	8,500	23,800.00	61 Partridge, F.	3,600	10,080.00
31 Brabner, Mrs. R.	7,200	20,160.00	62 Ratie	3,800	10,640.00
32 Jacques	3,500	9,800.00	62A Roland	750	2,100.00
33 Light, R.	7,000	19,600.00	63 Spink	5,000	14,000.00

Lot	£	\$	Lot	£	\$
64 Marlowe	4,500	12,600.00	102 Dava, B.	1,400	3,920.00
65 Schoeneman			103 Crane Kalman		
Galleries	5,600	15,680.00	Gallery	11,000	30,800.00
66 Marlowe	1,200	3,360.00	104 Ratie	900	2,520.00
67 Tooth, A.	2,500	7,000.00	105 Beck, J.	14,000	39,200.00
68 Nicholson	1,100	3,080.00	106 Tooth, A.	9,800	27,490.00
69 Jaques	1,400	3,920.00	107 Spink	3,600	10,080.00
70 Larousse	1,600	4,480.00	108 Jaques	2,800	7,840.00
71 Marlborough			109 Maggin	4,200	11,760.00
Fine Art	3,500	9,800.00	110 Waddington, V.	2,500	7,000.00
72 Withdrawn	—	—	111 Spink	2,200	6,160.00
73 Withdrawn	—	—	112 Withdrawn	—	—
74 Berryman, Miss	1,500	4,200.00	113 Holleman	1,400	3,920.00
75 Fenwick	600	1,680.00	114 Alderson	650	1,820.00
76 Holleman	5,500	15,400.00	115 Brook Street		
77 Kinnersley	10,000	28,000.00	Galleries	700	1,960.00
78 Holleman	2,000	5,600.00	116 Leggatt	1,800	5,040.00
79 Kinnersley	7,400	20,720.00	117 Fenwick	9,000	25,200.00
80 Fisher	5,500	15,400.00	118 Fenwick	3,500	9,800.00
81 Kinnersley	5,500	15,400.00	119 Larousse	2,200	6,160.00
82 Cumberland	1,800	5,040.00	120 Millsom, W.	2,000	5,600.00
83 Hall	3,000	8,400.00	121 Ilin	400	1,120.00
84 Larousse	21,000	58,800.00	122 Beyeler	900	2,520.00
85 Bensinger	8,500	23,800.00	123 Beyeler	1,100	3,080.00
86 Gladsham	14,000	39,200.00	124 Waterman	1,350	3,800.00
87 Davidson	2,800	7,840.00	125 Ilin	2,000	5,600.00
88 Monnickendam	700	1,960.00	126 Brennan, T.	1,950	5,460.00
89 Baker, C. J.	2,300	6,440.00	127 Kauffman, Dr.	300	840.00
90 Hemberg	3,300	9,240.00	128 Selected Artists		
91 Causen, G.	28,000	78,400.00	Gallery	200	560.00
92 Brown, H.	3,500	9,800.00	129 Brook Street		
93 Waterman	2,500	7,000.00	Gallery	250	700.00
94 Maggin	6,500	18,200.00	130 Harry Rosenthal	400	1,120.00
95 Thyssen, Baron	6,000	16,800.00	131 Hanover Gallery	820	2,296.00
96 Feigen, R.	2,800	7,840.00	132 Waterman	1,200	3,360.00
97 Brabner, Mrs. R.	3,000	8,400.00	133 Lewis, Orme	150	420.00
98 Hemberg	5,200	14,560.00			
99 Causen, G.	6,500	18,200.00			
100 Light, R.	6,200	17,360.00			
101 Carlman	6,000	16,800.00			
			Total of Sale	£622,770	
				\$1,743,736.00	

NOTE: For the purpose of this list, dollar equivalents of sterling have been calculated at 2.80 dollars to the pound. Actual dollar equivalents will vary according to the rate of exchange.

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